ANDY WILLIAMS & JAGGER SPEAK OUT

WORLD'S **LARGEST** CIRCULATION OF **ANY** MUSIC PAPER

New Musical Express

EVERY FRIDAY 1s 5 new pence

No. 1243. Week-ending November 7, 1970

UP to a shilling. We at NME regret this price increase, but we have postponed it as long as we possibly could. Rising costs must be paid for. But, as always, when we ask more we give more. NME will have more pages, more features, more news, covering a wider field of the very-expanding musical leisure world.

EDITOR AND STAFF
OF YOUR NME

FRONT PAGE COMMENT

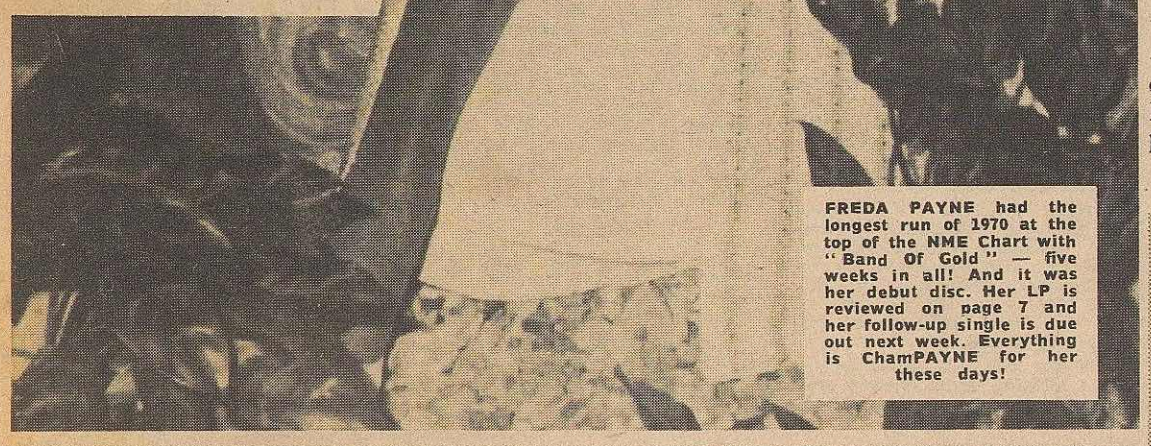
THEY were dancing, crammed together, 150 of them. Having a great time. Just as you've done yourself. Then fire! Panic. A rush to the emergency exits. Reports allege they were barred and locked against gatecrashers. The one door that was unlocked opened inwards. Too many bodies were against it to open it.

Only eight of the 150 French teenagers at the Club Seven-Five in the small town of St. Laurent du Pont survived. The others, in coffins, ended up in the school gymnasium, in rows, for parents to grieve over. Our sympathy goes out to everyone who suffered in this dreadful tragedy.

Do you go to a Club Seven-Five? We know we have strict fire and safety laws for places holding public gatherings in Britain. But do you ever think of testing that the emergency exits work, during an evening? Do you ever make a note of where you came in, in case you want to leave in a hurry? Not your job? You may not think so. But it could save your life. It's too late to blame others after your dead.

One last question. Are you a gatecrasher? Are you one of the "get-in-for-nothing" smarties? The ones, allegedly, the Club Five-Seven had to bolt and bar the emergency exits against, with disastrous results to those who seemingly paid to go in. If you are a gatecrasher, think about this and maybe you'll find it's cheaper and safer to pay your way.

ANDY GRAY



FREDA PAYNE had the longest run of 1970 at the top of the NME Chart with "Band Of Gold" — five weeks in all! And it was her debut disc. Her LP is reviewed on page 7 and her follow-up single is due out next week. Everything is ChamPAYNE for her these days!

£200 WORTH OF LPs MUST BE WON

See page 18

IN your 24 page NME:

IAN ANDERSON • TOWNSEND
ELVIS • DYLAN • JACKSONS
DIANA ROSS • FREDA PAYNE

MATTHEWS SOUTHERN COMFORT (l-r) CARL BRAMWELL, GORDON HUNTLEY, IAN MATTHEWS, MARK GRIFFITHS, ANDY LEIGH, RAMOND DUFFY.

No. 1 GROUP WITHOUT LABEL SET FOR U.S.

MATTHEWS' Southern Comfort — the group currently without a record label, despite being at No. 1 in this week's NME Chart — is now certain to tour America early next year. The group has received an offer to play a one-night stand in America. Its next album — and its last for the UNI label — is completed and full titles are reported on page 14, together with its latest British club and ballroom bookings.

Next week

SIMON and GARFUNKEL
by the lady who knows them best

Next week

BEE GEES
BARRY, MAURICE AND ROBIN ARE TOGETHER AGAIN!

IS DYLAN INFLUENCED BY ELVIS?

Wayne Stierle thinks so, and gives his reasons in the article below

MANY of the followers of Bob Dylan would find the contention that Bob is influenced by Elvis Presley most unacceptable. The mere idea would come as a shock in many folk strongholds. And yet I have found many pieces of evidence that back up my feeling that Bob Dylan has been greatly influenced by Elvis over the years.

In Dylan's last official interview he was asked which performer he would like to hear doing his songs. His immediate answer was Elvis Presley. He was also asked what version of his compositions he particularly liked and his answer was "Tomorrow Is A Long Time" by Elvis on the "Spinout" album.

(The song is five-minute 'added bonus' to fill out the playing time as the songs from the film "Spinout" weren't long enough for an album).

Dylan added that this LP, with Elvis doing his song on it, was one of his most treasured possessions.

There are those who may say that Dylan might have said this and not meant it. That he was sending Elvis up. But was he? I don't think so. I feel that Dylan really looks to Elvis as a leader and one can trace the Presley influence on Dylan in Bob's "Self Portrait" LP and in his various actions.

FUNKY

Since the first showing of Elvis' TV special in the States in December 1968, Presley's music has returned to the funky roots so many love. The fact is that Elvis has recorded more "cookin'" sounds now than ever before.

"Portrait" is by far the funkiest think Dylan has ever done. It does not really follow from where "Nashville Skyline" leaves off, but has a more low-down grit sound that Elvis has brought back again.

LIVE TRACKS

The first total view of Elvis' new sound policy came with his double album, "Memphis To Vegas," which uses live (in performance with audience) cuts, coupled with studio takes.

"Self Portrait" is a double album setting, using both live tracks and studio takes.

For the live sections on both albums, each artist did songs they had originally done as hits and also songs that no one had ever heard them do before.

"BLUE MOON"

"Portrait" includes Dylan singing "Blue Moon," the Rodgers and Hart old-time standard. The first standard Elvis ever did, in 1955, was "Blue Moon." Fifteen years later Dylan chooses this same song as the first standard he has ever recorded. Dylan does it straight country style, just as Elvis did.

BRASS SOUND

Over a year ago in Vegas Elvis got it all together with a big brass sound. He showed that brass could be used effectively in rock'n'roll, being held down and not allowed to jazz up the arrangements too much. "Suspicious Minds" is a towering example of how good it could be used without dominating the rock, and yet producing a sort of rocking sledge hammer sound.

On "Portrait," Dylan uses Brass for the first time and to top it off it's very much the Presley brass sound.

And you can hear Bob humming along with the brass on "Wigwam," just as Elvis does during the instrumental breaks on his LP.

BLACK GIRL SOUND

Starting with his TV Special, Elvis shed the Jordanaires backing sound, replacing it with a Black girl chorus, like the Blossoms, or the Southern Comfort, or the Sweet Inspiration. By the time of Elvis' first Vegas triumph, it was part of his sound.

Now, for the first time, Dylan used a backing vocal chorus, and strangely enough, a Black girl chorus-sound!

MODERN COUNTRY

Elvis has never stopped singing country songs and although Dylan has always showed a country leaning, with Hank Williams leaning over his shoulder, in "Portrait" Dylan does country standards of the '50s.

Elvis did 'I Can't Stop Loving You" and "I'm Moving On" among others. Dylan's choices on "Portrait" are the absolute complement to Presley's choices, in "Gotta Travel On" and "Take Me As I Am," a 'first' for Dylan, which Elvis has already done.

On "From Elvis In Memphis" LP, Elvis sings 'Gentle On My Mind," a typical example of a modern country song. On "Portrait," Bob sings "Early Mornin' Rain," very close to "Gentle" in feel and effect.

"LET IT BE ME"

In early 1970, Elvis included "Let It Be Me" in his Vegas act and now it is on his "On Stage" album.

Bob Dylan does the same song on "Portrait." It could be argued that Dylan recorded it before Elvis, but this is unlikely. And if Dylan didn't want to have the same song as Elvis on his LP, he could have had it deleted.

STRINGS

Four years ago, Elvis started to use strings more frequently on his sessions, and now he does it all the time, specially on stage.

"Portrait" is the first Dylan album to use strings.

POP SONG

"Portrait" features Bob Dylan doing Simon and Garfunkel's "The Boxer," a current, contemporary pop song. Elvis has been doing this type of selection for 15 years, but recently came back to it strongly, with "Sweet Caroline,' "Walk A Mile In My Shoes," "Proud Mary," etc. This is the first time Dylan has recorded a current hit song, which has been Presley's forte.

BLUES

Bob Dylan adapted many blues songs in the past, but on "Portrait" he comes closed to Elvis' blues than ever before, by doing the noted Elmore James "It Hurts Me Too." Elvis has long being doing Arthur "Big Boy" Cruddup and Lowel Fulsom blues.

OUT OF PICTURE

On Presley's TV Special, Elvis stepped out of picture and away from the mike for a fairly long spell during the gospel song, "Sometimes I Feel Like A Motherless Child."

During Bob Dylan's TV, he stepped out of picture during a gospel-sounding song, "All The Tired Horses," the first time he used this 'disappearing trick' on TV, just as Elvis had done before.

SAME MUSICIANS

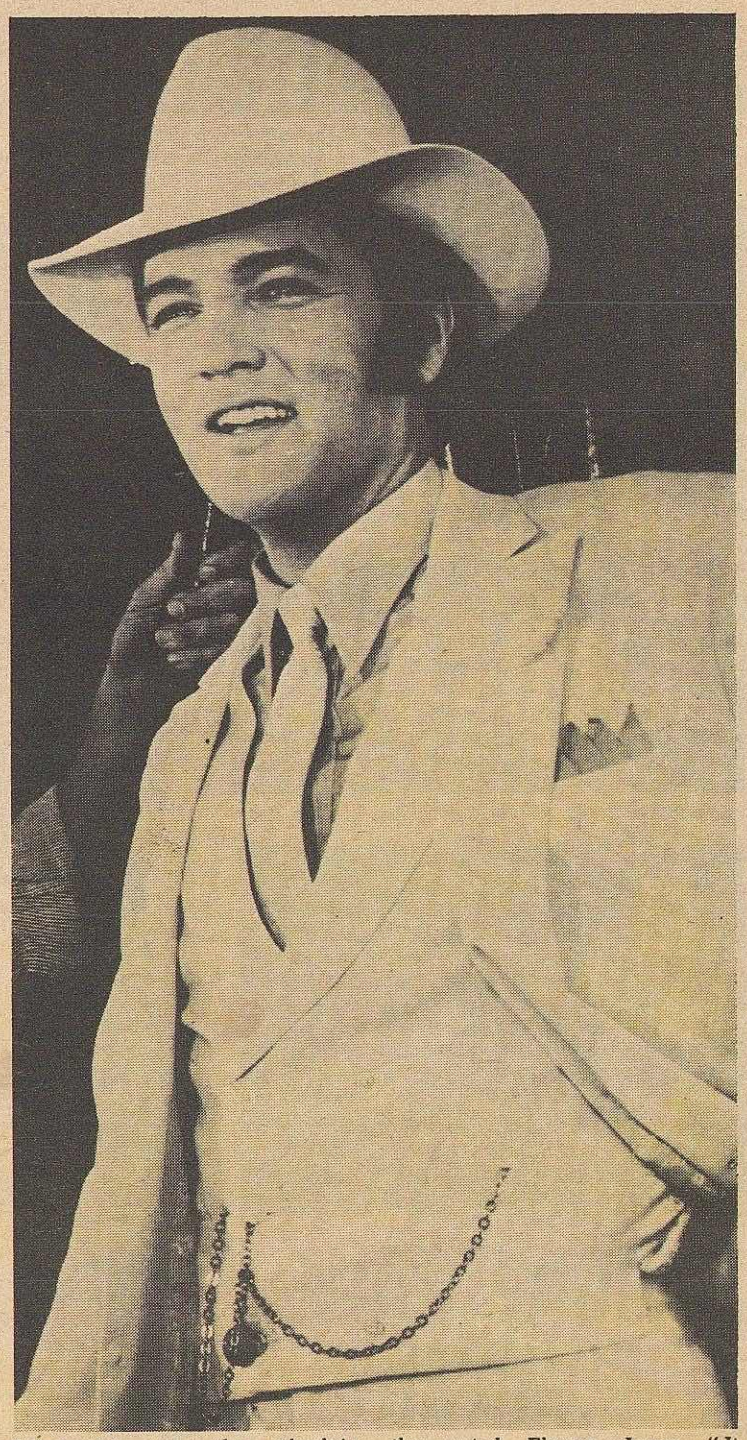
On "Portrait," Bob Dylan used almost a hundred per cent. Presley type studio musicians and many of them had been on Elvis sessions previously. He welcomed musicians who had played with Elvis.

UNREACHABLE

In other repects Bob Dylan has had the same things happen as happened to Elvis. He is unreachable, just as Elvis has always been. He used TV as his return to entertainment after his long 'lay off' following his motor bike crash, just as Elvis used TV after his two years in the U.S. Army.

Of course all these comparisons and seemingly co-incidence in which Dylan seems to have the following Presley's pattern could be just co-incidences, but I feel that Bob Dylan has modelled part of his career, at least, on Elvis Presley.

However, I would like to end by saying that, despite simularities, Presley and Dylan are unique originals in a music world full of copying. We are fortunate to have them both in our rock generation, a generation which might not exist without them.



THE STARS TALK

Six top soccer stars — John McGrath of Southampton, Keith Weller of Chelsea, Jeff Astle of West Brom, Dave Powell of Sheffield United, Chris Lawler of Liverpool and Willie Carlin of Leicester City — tell SHOOT which opponent has given them the most trouble this season.

TRICK OF THE TRADE

The ace penalty experts reveal the best way to beat a goalkeeper with a penalty kick.

GEOFF HURST EXPLAINS

The West Ham and England striker tells SHOOT why he's not scoring so many goals.

Plus colour action, colour pin-ups and the latest soccer lowdown

Geoff Hurst

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PETE TOWNSHEND —THE MAN

MICK JAGGER SAYS I'M NO SOLO STAR I WON'T PLUG MY DISC

HE TELLS ROY CARR

"WELL . . . I mean, I don't wanna be a solo star or anything at all like that," Mick Jagger began in his slow and yet precise lethargic drawl.

"If it had been left up to me, I just wouldn't have put out 'Memo To Turner' as a single," he continued, referring to this week's rather mysterious rush-release of his first solo disc.

"Okay, so it's quite a nice little record," he deliberated, "but it's just not commercial enough. It was done strictly as part of the soundtrack for 'Performance' — and that's all."

Not on TV

So please don't expect to see Mick's satorially-attired presence on your television screens, cavorting about in his most outrageous and flamboyant manner.

For, as far as Mick is concerned, Decca needn't have bothered to release it. He confirmed that he has absolutely no intentions whatsoever of promoting it.

Disenchanted, but not to the point of anger, with the logic of it's release, he revealed rather nonchalantly:

"You know, at first they were only going to put it out as a Rolling Stones single. That was until I pointed out that none of the others were on it.

"If they were gonna bring it out at all, they should have at least done it to coincide with the release of the film."

Then with tongue-in-cheek, he elaborated: "But you know me . . . I wouldn't dream of telling all those big business men what they should do. 'Cause as we all know they are so professional and know exactly what they are doing all of the time."

When I dutifully enquired as to exactly when "Performance" would go on release, his immediate reply was: "No one can seem to get an answer to that one."

Quick chat

It's not every day that Michael Philip Jagger rings you up for a quick chat. However, it wasn't to be a peaceful tete-a-tete, for on two occasions we were joined by a mysterious third party. Thankfully, this unknown American female quickly obeyed Mick's request — and got off the line.

Recapping as to why Mick had in fact decided to cut "Memo To Turner" without the rest of the Stones, he informed me: "They just weren't around at the time. So I did it with Stevie Winwood and Jim Capaldi. But when the tape was flown over to the States, the original backing track was erased and a new one, using American session men, was substituted instead. In fact, I wasn't there when they did it."

The rush-release of Jagger's solo effort could probably be Decca's last big fling before the Stones emerge with their very own label.

At this time Mick was understandably evasive about revealing both the title of the Stones debut single or for that matter the name of the label. But he did disclose that we could expect a new single from the Stones before Christmas.

LP out, too

"We would have liked to have had the album out at the same time, but honestly I don't think that it will be ready in time. So we'll keep that for the New Year."

Trying to extract some more information, I promptly enquired if the new Stones' single would in fact be a song called "Wild Horses," which they recorded with a couple of members of the Flying Burrito Brothers in Muscle Shoals, and which at one time was on the short-list as a possible single.

"No . . we decided to re-cut it again over here. And it is included on the new album."

At that precise moment we were again interrupted by our mysterious American intruder. And with a final, "Thanks for listening. I'll see ya around," Jagger was gone.

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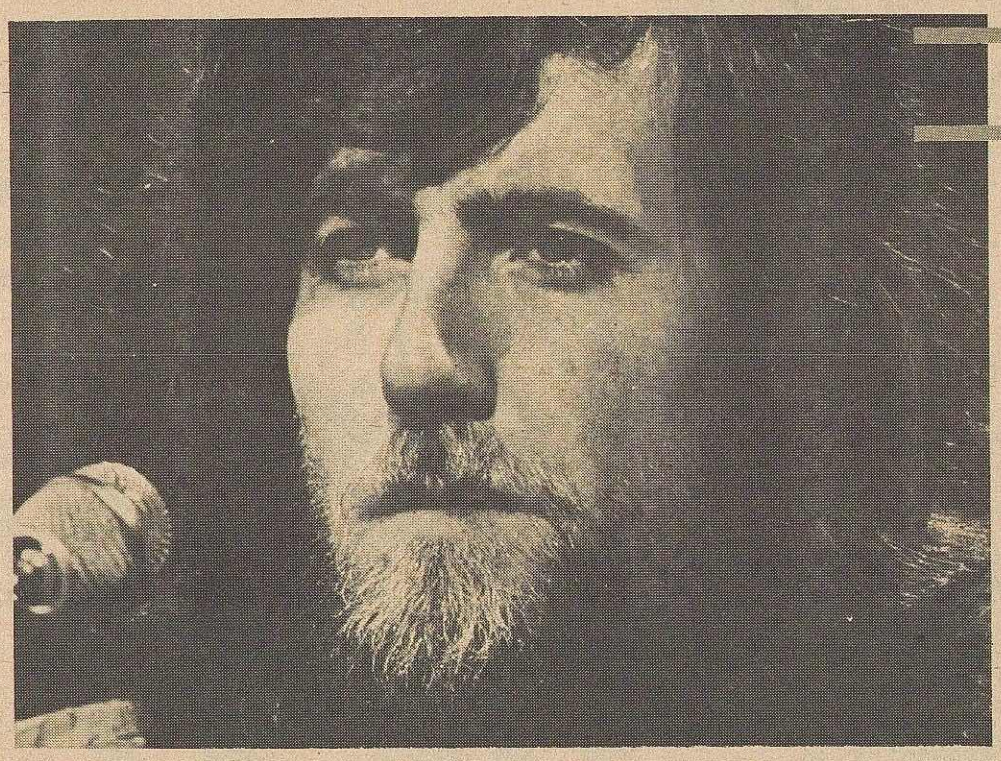
NASH and his EGO

It's essential to me, he explains to



"What I'm doing now is what I wanted for the Hollies. This, now, is exactly what I was looking for. And I can't believe how easy it is to work with the people I'm with."

IT is an autumn afternoon and there is the smell of new paint and the air is hot and dry in the elegant space of the Chelsea apartment block where Mr. Graham Nash has taken rooms during his current visit to this country. He peppers his conversation with the perennial cliches of pop — "good vibrations," "groovy man" — and from time to time the roundness of his Salford accent is no match for the Americanisation of his dialogue.

ALAN SMITH

One knows from his words and music, however, that behind Nash's over-jived pose and prose there is a real human being waiting to get out. And the man who gave us Crosby, Stills, Nash and Young has to be worth listening to.

With one exception this is his first return to England in two years . . . and the fact is that he revels in the changes the months have brought him.

Listen to him talk about the person he's become since those frustrated days with the Hollies; the direction he's headed; and the things that make his music tick . . .

"I work best in America because I'm surrounded by people who inspire me, man. They're the people with whom I wanna make music.

"David, David Crosby, has just gone back to New York on some business. We were approached to do a tour together, and maybe we will. Until then — well, I'll just stay here in England till I feel like moving on, I guess.

"An incredible amount has happened to me in two years, man. December the 8th, 1968, I played with the Hollies, and December the 10th I was rehearsin' with David and Stephen.

"I'm not where I want to be in life, no. I'm never exactly where I want to be. I'm just getting closer. Only for a matter of hours can you experience total happiness — and then it goes away, and you're on a bummer again.

"What I am doing now is what I wanted for the Hollies. This, now, is exactly what I was looking for. And I just can't believe how easy it is to work with the people I'm with. There are just no doors with them, man. You go in the studio and everyone will listen to what everyone else has got to say, and we all build it, and hold it down, and polish it like a jewel.

"With the Hollies I just came across too many psychological doors. They probably won't even understand what I'm saying, but I felt very restricted. I really did, man — although the way we made records was pretty loose. But I just felt restricted.

"It's not that it came down to people in the end. It was just the preconceptions the Hollies had been conditioned to . . . their ability to take a look at themselves."

I mentioned the Crosby, Stills, Nash and Young appearance on the recent Tom Jones TV show . . . and said there were those who thought their involvement somewhat, er, unexpected.

Laughter.

"Are you kiddin'? The opportunity to play up to Tom Jones — how could anybody miss that? I thought it was the funniest thing since Kelloggs. I **loved** it, man. I mean, that show was so xxxxxxx jive that it's incredible. Man, we xxxxxxx jumped at the chance. In another respect it was really groovy, though, because I have a tape of the show mixed the way I would have done it.

"I tell you something, though — that show was two years old; it was the first TV we did; and we stopped doing television as a direct result.

Conceit

"How much of my time is spent doing nothing? As much as I can get, man — because when I'm doing nothing, I'm re-energising and devoting time to myself, giving myself the same energy that I put into other people."

He sits back on the settee, the eyes of his lived-in face closed for a moment, and I asked him about conceit.

I tell him that at one time there were those who thought his ego over-dominant. Were they wrong?

"Er . . . well, my ego was larger then. So how's that for an ego statement? Phew! The fact is that I suddenly discovered I was writing the only music that was turning me on. I guess I just felt I was writing more real songs, and not contrived songs.

"The music that I felt in my head wasn't really getting onto the tape and I was really xxxxxx because I knew the ability of the Hollies could do it. But the same energy wasn't going in that I was putting in. If it had been, we could have had tapes that were five times as good.

"As far as ego goes, though, every artist needs it. It's the thing that wants to make his art better. There are different levels of ego, anyway — mine is the one that wants me to improve myself."

I asked him how he felt about the current Crosby, Stills and Nash bootleg album, "Wooden Nickel."

"I'm obviously concerned. It's bad xxxx they're putting out. If they were putting decent xxxx out then I wouldn't worry too much. It's all negative, because they're making money for nothing and they'll get what's coming sooner or later.

"For something recorded out of one microphone in front of one of the PA speakers . . . for that to have my name on, infuriates me. That's why I'm angry. And we're losing a lot of money, too, y'know. And that concerns me to a certain extent."

We talked about Apple: "The original concept, to help people, that was a fine idea. It's working, too, in that in a sense there are now millions of Apples working all over the place. For instance, there are artistic friends of mine whose art I respect and who I am helping.

"When I got to New York recently I called my office — I called my office and they said that someone on Paul McCartney's behalf had called, so I called him and I spoke to Linda for ten minutes. Not Paul — just Mrs McCartney!

"I think that what happened with Paul McCartney is what happens with most creators. They try and help worldwide, and then find that's impossible and that they have to go the otherway . . . just to sort themselves out. Most of us are like that. You sort yourself out . . . and then your foot starts tapping again.

"I find it incredibly easy to love — incredibly.

Love people

"I love people, I love things. That suit you're wearing now is doing incredible things for me, doing wonderful things for my eyes.

"As far as loving the ladies goes, I can't spend time with ladies who don't make me feel good. And when I commit myself to spending time with one particular lady, she's got to be really special."

Crosby, Stills, Nash and Young's next album will be a double live one, "Four Way Street," says Nash, and then a series of solo albums will follow.

"For my own," he tells me, "I have five basic tracks. Would you like to hear them?"

I say I would, and on the record player he plays five beautiful songs all with an air of melancholy entwined with quiet eroticism.

Nash the Man remains, still, a little bumptuous around the edges.

But inside his mind there are sensitive images and a fine, consistent talent. And that's what matters.

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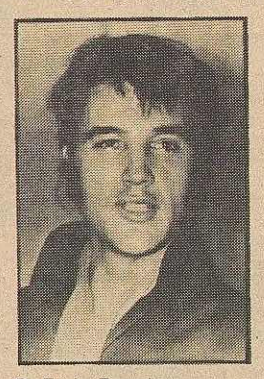

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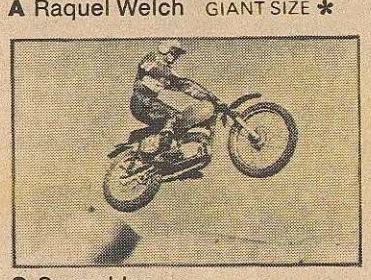

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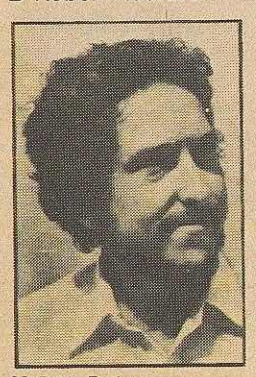
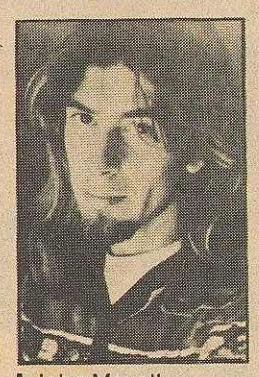


H Bob Dylan



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J David Hemmings

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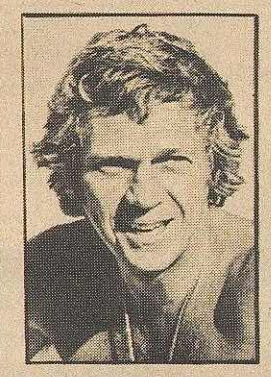

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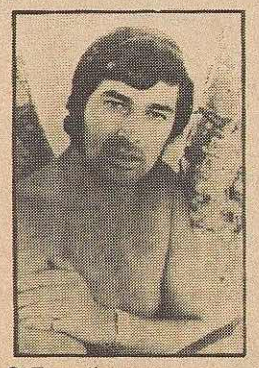
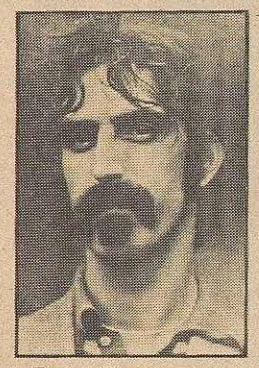


3 Engelbert Humperdinck



4 Frank Zappa

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The MAN and his MUSIC

A two part series

This week:

PETE TOWNSHEND and his MUSIC

WHEN you come to consider the amazing success story of the Who, the glittering superstar aura that surrounds the group and the adulation in which the four West Londoners are held by millions of fans throughout the world, it would seem safe to assume that Pete Townshend, their accepted leader, is a supremely confident man. But this is an unsound assumption.

By RICHARD GREEN

When talking about his music, and his guitar playing in particular, Pete often reveals a degree of bewilderment and sometimes chagrin. He openly admits that groups like Led Zeppelin can hold the Who's advance back and he still speaks with an air of hopelessness when on the subject of the late Jimi Hendrix

As we sat in the lounge of his riverside house at Twickenham Pete recalled the days when the Who were still trying to find themselves.

"I couldn't find a model guitarist I could focus on." he told me. "I used to like John Lee Hooker and Steve Cropper, I thought George Harrison was very lame. Keith Richard couldn't tune his guitar — he still can't! Somehow we became aware of the Yardbirds and we incorporated the things they were doing into our act without ever seeing them, it was done by word of mouth.

Discovered feedback

"I incorporated something into my style which Clapton hadn't discovered, this was feedback. I discovered it by accident because I wanted my amps to be bigger than I was, this was image consciousness again.

"I was the first person to put two Marshalls on top of one another and this, to my mind, originated the stack. Because the amps were directly opposite the stack, when I turned round I got feedback.

"After that I never looked at another guitarist and worried, I wasn't intimidated anymore. I was a guitarist and a songwriter and I could swing my arm, so I was confident."

When the Kinks and later the Beatles used feedback, Pete was more than pleased but his feeling of well- being wasn't to last long. Just when he believed that he was all set as a guitarist Jimi Hendrix marched onto the scene.

"The first guitarist that really knocked me out was Clapton again about three years later," Pete went on. "I liked the fluid style. I had seen him with Mayall and hated it, I couldn't stand that kind of blues. I always thought of myself as an individual guitarist. The first time I saw Eric with Cream was at a gig in a theatre somewhere.

"Very soon afterwards came Hendrix and I don't think anyone directly influenced me more. He was the first man to come in and walk all over my territory. I felt incredibly intimidated by that."

It didn't only happen once, there were several occasions when Jimi shook Pete.

"We had our own show on at the Saville and we were feeling very, very, very nervous about it," he admitted. "Kit Lambert made the terrible mistake of putting Hendrix on before us and when he ended by using feedback and dropping his guitar on the floor I was terribly hurt by nobody saying that he was copying what I'd been doing.

"My guitar smashing was an extension of feedback and arm swinging, Hendrix incorporated it in a very silky movement and the blues."

INCREDIBLY INTIMIDATED BY OTHER GUITARISTS

The next time Pete felt put out by Jimi was at one of the first mammoth American pop festivals.

"Monterey — more Hendrix intimidation for me personally," he sighed. "It was right in the middle of the psychedelic era and we brought the place down with the smash-up routine. We went on before Jimi and he went on and did the same thing, again we felt cheated because our impact had been halved.

"It was only since Jimi stopped working a lot in the States and Cream broke up that we started making it. There's always been a hidden audience for the guitarist, I think it's mainly younger boys, that could make a guitarist a star overnight."

Conscious of myself

Of the period when Jimi suddenly happened, Pete says: "It was about that time that we really began to change. I became conscious of myself as a guitarist and started to write in a way that would allow myself more expression. We played a Murray the K Show in the States with the Cream and we both had ten-minute spots in which to show ourselves.

"We made a far bigger impact because of our smoke bombs and guitar smashing and things. There was a fantastic amount of paranoia, I was always conscious of myself as a guitarist when Eric was around. I made myself much, much more positive and used it as an expression.

"The news spread like wildfire about the Who but we didn't steam back in quick enough. By the time we went back to the States the Cream were superstars and we had to fight where we felt we didn't have to fight. We were always reviewed in the light of the Cream."

Just lately, Pete has begun to feel more satisfaction with the direction in which the Who is heading. He has witnessed a large number of changes during the group's career, but now feels that if the rainbow's end is ever to be reached it may not be a much longer journey.

"We were so hyped up on our image that we couldn't see what was going on," he stated. "It's only since 'Live At Leeds' and 'Tommy' that we've balanced up our music. The reason why a Who performance is an exciting thing is that there is a lot of history there.

"You know that Keith is going to be excited but you don't know in what way. The Who have moved up the rungs of the ladder of success at an incredibly slow rate. There's an evolution in the group going on and now there's an evolution in the music — now we can hold our own against groups like Zeppelin who are completely musically based. We're breaking up the jinx of being a guitarist group.

"The first time I saw Zeppelin it seemed they were regurgitating all the musical cliches of pop. They are a group's group and now the Who are being accepted as a group's group. But we'll never be the ultimate group while there are groups like Zep around."

Thoughts ramble

Occasionally, Pete's train of thought seems to ramble a bit and he switches subjects about before the listener has had time to take in one thing at a time. When seen as the printed word, however, one of his rambles can give the reader an insight into Pete's complex mind and the way in which he likes to speak on a variety of subjects concerned with his music.

For example — "It was the image around the group and everything about it that enabled me to find myself as a guitarist and songwriter. I think about the Small Faces in the same way. None of them were particularly brilliant on their own but they were a very together group, they knew good music when they heard it. They didn't try to make individual statements.

"Eric always talks about his guitar and I always talk about rock and the ethics of rock and why it's lasted so long and what people get out of it. Eric had the stage act and I had the music and Jimi was all that rolled into one.

"Jimi doesn't need musical obituaries. It was either going to be a bomb dropping or Jimi Hendrix happening — people knew, they felt, something was going to happen. The impact he made was enormous. He was there, you didn't have to see him or hear him to know that it was a point in musical history.

Technically confusing

"Keith Moon is so defined in what he does and the way he does it that he was never conscious of anything until he started to figure in drummers' charts with people like Ginger Baker. He's never been a drummer's drummer, but today people say 'technically I don't know what he does or the way that he does it, but it works.'

"The Who will probably last longer than most groups but will probably never reach the status that these other groups have reached. If we go on at this rate we will be the biggest group in the world because slowly we're realising all our ambitions. We're a group that can pull it out of the hat yet again. I'd like it to reach the stage where Sinatra and Ella get 'Are They Still Stars?' features written about them because their latest record wasn't a hit, we had that said about us."

NEXT WEEK: Pete talks about the early days of the Who when they played in Peckham for £7 a night, his changing attitude towards writing for the group, and recording.

Part two of IAN ANDERSON the Man is on page 16

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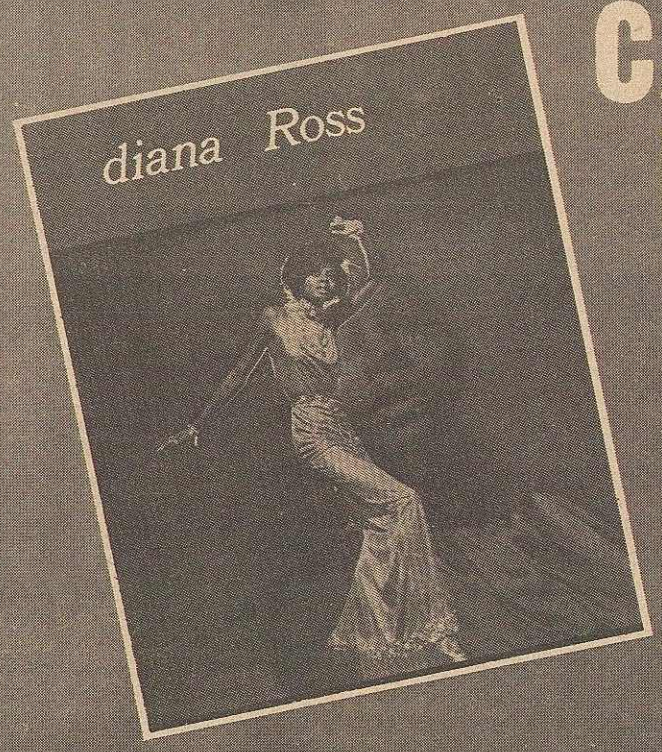


CAN H-D-H MAKE FREDA INTO ANOTHER DIANA ROSS?

asks Allen Evans

COMPARISONS are odious, we're told. But it is hard not to compare Diana Ross and Freda Payne, who both have debut albums released by EMI, Diana's her solo debut without the Supremes, and Freda's her first ever (to us) after her five-weeks at No. 1 with Band of Gold.

What have the two girls got in common? On their albums, there are many similarities, like short talking patches, build-ups to climaxes, uses of almost identical backings of girl singers, groups and strings. But the main thing is Holland-Dozier-Holland, the multi-million selling song writing team who have started their Invictus label in opposition to their former boss Berry Gordy's Tamla Motown.

Eddie Holland, still only 30, with Lamont Dozier and younger brother Brian Holland penned all the first hits of the Supremes, scoring seven consecutive million sellers for them, from Baby Love and Stop In The Name Of Love onwards.

Although they have now departed from Tamla, Diana Ross could not deny they helped her to her present fame. And no-one could argue that in Freda Payne they have their new Diana Ross, and although Freda's first million seller, Band Of Gold, wasn't written by Holland-Dozier-Holland but by their writers, Dunbar and Wayne, there was a strong H-D-H influence on the disc, including the production.

Listening to the two debut LPs, I found that Diana has changed a bit from her former days. Her singing is quieter, more precise, specially in pronounciation, which gets almost "twee" at times. But there is still a driving insistence when she needs it, though one gets the feeling she is steering away from that sort of thing.

Freda, on the other hand, is right in there pitching and those who liked the earlier, more savage Diana Ross will go for Freda. Mind you, not all tracks come over well on Miss Payne's first LP. Happy Heart and The Easiest Way To Fall could have easily been left off, in my opinion.

However, there is no doubt that Diana Ross is destined for very great stardom, outside the record world, as well as in it, in cabaret, on the screen and stage orbit. And Freda is a most welcome newcomer to the world of stardom, which is so ill-populated these days.

There's room for them both, and many, many more like them! So let's enjoy them both!

DIANA ROSS (Tamla Motown, STML 11159, 39s 11d).
Produced and written (except for one track) by **Nick Ashford** and **Valerie Simpson**, this is **Diana Ross'** debut solo album. On it she sings with all the trappings of previous LPs with the Supremes — good basic rock group, strings on occasions, girl singers behind her, etc. — and she herself produces quite a bit of the old excitement, though she seems to be going for a more sophisticated delivery, her diction becoming more precise.

On some tracks she sounds positively genteel, a la Julie Andrews, pronouncing words like "better" in a very English way on the opening track.

Diana gives us a softer beat, but is still a very good one and there's still a commanding insistence to her voice when it is called for. Here's a track-by-track run down . . .

REACH OUT AND TOUCH (Somebody's Hand): One of those songs that orders you to do something and Diana makes you feel you should, by building to an almost shouting climax.

NOW THAT THERE'S YOU: A smoother, smokier voice from Diana. Tempo gets a little out of hand with backing track.

YOU'RE ALL I NEED TO GET BY: A Bassey-ish number which builds, about a guy girls will always stand-by. Big voiced Ross.

THESE THINGS WILL KEEP ME LOVING YOU: Faster beat and bit more jerky. Diana lets her hair down a bit. Repetitive, with good guitars. By **Bristol-Fugua.**

AIN'T NO MOUNTAIN HIGH ENOUGH: Classical piano start. Very dramatic. Words spoken by Diana (the actress bit?). A bit corny. Good girl group backing, a la Supremes, and even a bit of 'baby, baby'.

SOMETHING ON MY MIND: Very subdued beat. Percussion sort of Latin. Most controlled singing

I WOULDN'T CHANGE THE MAN HE IS: Loads of enthusiasm about THE man, with girls shouting it out behinl. Then some song-talk about how THE man likes to run the show (Berry Gordy?).

KEEP AN EYE: Starts quietly, with title sung over and over. A warning song, about some girl taking over from you. Dramatic, but quiet beat.

WHERE THERE WAS DARKNESS: More sophisticated and yet when she gets going, she's the old Diana. Big beater developes, with battle of backing girls and Diana on line "You're in my corner, you won't let me go." Builds up and up to a 'best' track.

CAN'T IT WAIT UNTIL TOMORROW: Dramatic guitar-organ opening. Diana sings so softly and handles difficult lyric words at times in a precise, lah-de-dah way.

DARK SIDE OF THE WORLD: Good tempo, easy swinging beat ballad. Ideal for D. with repeater words "Want yau babe," with girls belting away behind. Good,

A mixture of the old and new Diana Ross, or maybe just a good mixture of the one and only Diana Ross. — **AE.**

CUT-PRICE SUPERGROUPS

ON the 99 label (costing 19s 11d. or 99 new pence), you can listen to the varied styles of quite a few supergroups, or rather groups which have come up in the past two years, via Atlantic and Polydor.

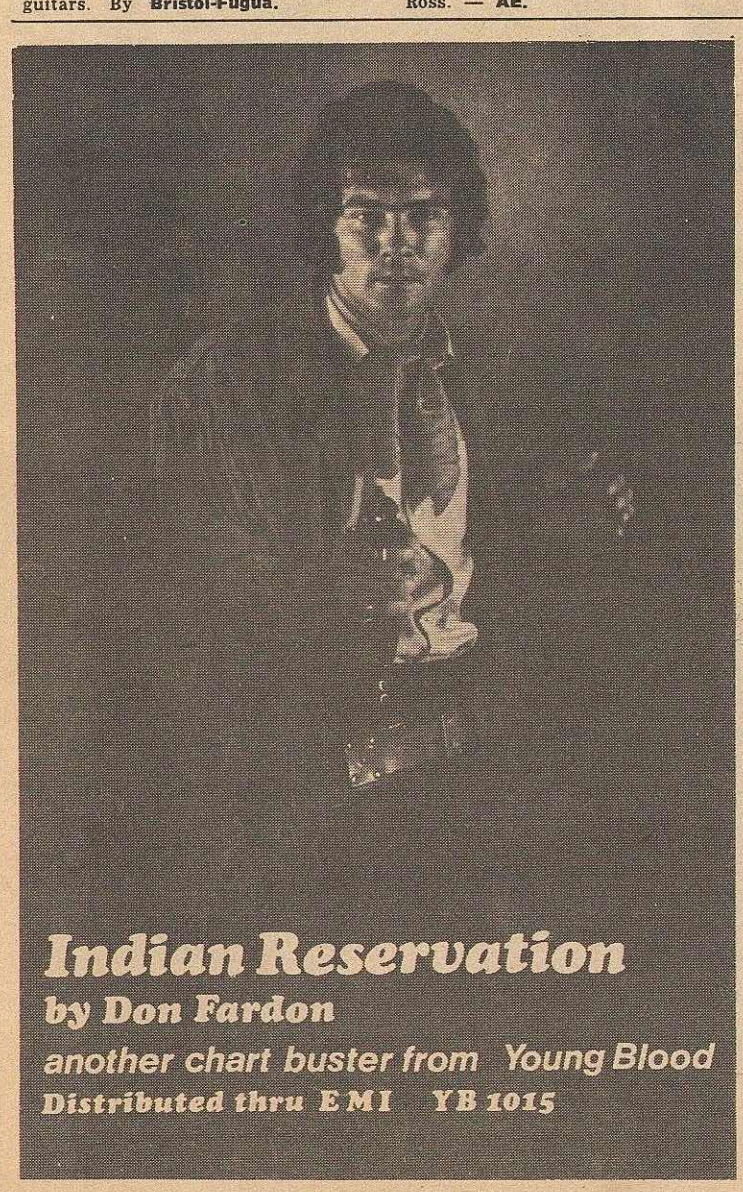
THE AGE OF ATLANTIC (264,013 stereo) offers the hysterical sounds and shouting vocals of **Led Zeppelin** on two tracks (Whole Lotta Love and Communication Breakdown), **Iron Butterfly, Vanilla Fudge, Allman Brothers Band** and **Cold Blood.** Quieter and more tuneful are **Delaney** and **Bonnie** (with **Eric Clapton**), **Dada, Dr. John,** and **Yes,** plus the rocking **MC5.** Good value.

SUPERGROUPS Vol 2 (2485 003 stereo) has 11 acts, all with one track, notably **Taste's** Morning Sun, with **Rory Gallagher** making every word heard and yet having the right heavy sound; **John Mayall** with a descriptive story-song, Saw Mill Gulch Road, done in monotone vocal and instrumental style, yet effective; and **Ginger Baker's Air Force** pile-driving through Doin' It. Girl singers with Ten Wheel Drive (**Genya Ravan,** ex-**Goldie**) and **Cat Mother and All Night Newsboys** add exciting sounds, as does **Jack Bruce** with his full-of-life vocal in Never Tell Your Mother She's Out Of Tune. **Area Code 615** turn on the harmonica blues sound, and a big brass-organ contest comes from **Ashton, Gardner** and **Dyke.** Others are **Savage Rose, Gass** and **Tony Williams Lifetime. AE**

TOE FAT TWO (Regal, SLRZ 1015 stereo, 39s 11d). Very prominent and high-pitched lead guitar from **Alan Kendall,** with rock-steady bass and drums, and a penetrating-voiced vocal man in **Cliff Bennett.** They weave music rather fascinatingly and the style can change magically, as in their long A New Way. All the eight heavy numbers composed by Bennett and Kendall.

Side two is one track, Get Ready, which produces all their considerable instrumental talents on sax, guitars, organ and drums. Good.

PETE BROWN & PIBLOKTO: THOUSANDS ON A RAFT (Harvest, SHVL 782 stereo, 45s). Six tracks, with the jerky, insistent vocals of **Pete Brown,** who plays congas and talking drums; plus some weido guitar from **Tim Mullen,** keyboard from **Dave Thompson,** with **Steve Glover,** bass, and drummer **Rob Tait** completing a way-out music group.



FOUR OF THE BEST

BEST OF THE NICE (Immediate stereo. C.048.90674. 45s.). BEST OF STEPPENWOLFE (Stateside stereo 5C054.90896, 45s.) BEST OF THE PINK FLOYD (Columbia stereo. 5C054.04299, 45s.). BEST OF STEVE MILLER BAND (Capitol stereo. SH2E.901.BL. 45s.).

THESE names alone will ensure healthy sales returns for this well collated batch of albums, with both the Nice and Floyd sets becoming strong chart contenders.

The **Nice** left behind a legion of fans, and their "Best Of" will be a must, if only for the fact that it contains a stereo version of "America." Likewise, the **Floyd** collection will appeal to their respective aficionados on the strength that it contains their now hard-to-get singles "Arnold Layne," "See Emily Play," "It Would Be So Nice" and "Scarecrow."

"Born To Be Wild" and "The Pusher" will prove to be the main sales incentive for those who haven't already got the "Easy Rider" soundtrack.

I must recommend the **Steve Miller** sampler as a fine introduction to anyone who hasn't yet been acquainted with the music of one of America's finest bands. **RC.**

Other titles: (THE NICE) Little Arabella, The Diamond Hard Blue Apples Of The Moon, Intermezzo From The Karelia Suite, The Thoughts of Emerlist Davjack, War & Peace, The Cry Of Eugene, Brandenburgher.

(PINK FLOYD) Chapter 24, Mathilda Mother, Candy & Current Bun, Apples & Oranges, Paint Box, Julia Dream.

(STEPPENWOLF) It's Never Too Late, Jupiter Child, Still Be Better, Magic Carpet Ride, Sookie Sookie, Move Over, Happy Birthday, Everybody's Next One.

(STEVE MILLER BAND) Children Of The Future, Gangster Of Love, Key To The Highway, Overdrive, Song For Our Ancestor, Space Cowboy, Lonnie Turner's Midnight Dream, Got Love 'Cause You Need It, Brave New World.

CHRIS SPEDDING: BACKWOOD PROGRESSION (Harvest stereo SHSP 4004 45s)

The clue lies in the title track in which Spedding, formerly guitarist with the Battered Ornaments and now with Nucleus, tells of his influences, mentions the Byrds and Flying Burritos and sings of the "foundations built in rock."

He then proceeds to take you through a selection of songs which lean on the aforementioned influences, and also heavily on the Band and Robbie Robertson. It's an interesting theme for an album, but Spedding isn't the world's greatest vocalist and the whole album smacks of just a little too much self-indulgence.

Other titles: For What You Are About To Hear, Words Don't Come, The Hill, You Can See, Session Man, Please Mrs Henry, The Soldiers And The Goodtime Girls, Ought To Be A Law, She's My Friend, Should The Occasion Arise, Never Carry Any More Than You Can Eat, Backwood Theme.

SYD BARRETT: BARRETT (Harvest stereo SHSP 4007 45s)

The second Harvest solo album from the ex-Floyd is another nice set that allows a peep into **Barrett's** strange world and in its own way contains a good deal of gentle funk. Much of this comes from delicious backings which use Humble Pie's **Jerry Shirley** on drums, and the Floyd's **David Gilmour** and **Richard Wright,** for bass and keyboards, the latter two being also credited with the production.

The pair of them with Barrett have done a marvellous job in laying down backings which marvellously frame his insinuating little songs and round them off like miniature epics.

Even when the songs aren't that strong, and the majority of them are golden goodies, the atmosphere carries the burden. Stand outs are Love Song, with Wright playing harmonium, and the splendidly funky Dominoes and Gigolo Aunt. As an afterthought, it would have been nice to have the lyrics as well. **N.L.**

Other titles: Baby Lemonade, It Is Obvious, Rats, Maisie, Waving My Arms In The Air, I Never Lied To You, Wined And Dined, Wolfpack, Effervescing Elephant.

WILD THING: PARTYIN' (Elektra, EKS 74059 stereo, 39s 11d. An American rocking quartet, with **Jesse P. Brock** (organ) and **Patrick Mitchell** (bass) giving out with hearable vocals, while guitarist **Poncho Vidal** and drummer **Dennis Iannitelli** beat out rhythm behind. 14 rock'n'roll songs, but sometimes they lose the rhythm a bit.

CARAVAN (Decca, stereo SKL 5052, 39s 11d). This group has written all the material here, divided into eight tracks, either in long, sub-divided units, or very short ones. Music is the weirdo, progressive, wailing variety, quite well played by **David Sinclair** (organ), **Richard Sinclair** (bass), **Richard Coughlan** (drums) and **Pye Hastings** (guitars), who also play a lot of other instruments, plus **Brother James** on flute. A floating sound.

BARE EARTH (Tamla Motown, STML 11165, 39s 11d). A full-blooded white American rock group on the Tamla label, but with their own brand of heavy music, which rides along with a powerhouse drive. Goes from the Tobacco Road blues to the heavy beater Feelin' Alright.

FREDA PAYNE: BAND OF GOLD (Invictus, SVT 1001, 39s 11d.)
Holland-Dozier-Holland, who produce, have given their new big star, **Freda Payne,** a very elementary, rock-steady beat backing, not unlike the Tamla sound, and a girl group backing not unlike the old Supremes, then leave her to do her bit. The result is not so much unlike Diana Ross' current LP.

The debut album moves along smoothly and makes good listening. But whether any other track is better than Band Of Gold is doubtful. But some are as good. Songs are mostly written within the company by various writers. Here they are . . .

BAND OF GOLD: The big single hit which stayed 5 weeks at the No. 1 spot. Intense, terrific rocking backing, with guitar breaks, notes held and words like "glue-um" played upon.

I LEFT SOME DREAMS BACK THERE: Good beat-lilt and jerk stop-go at times. Girls join in well behind. Freda puts a bit of soul into it.

DEEPER AND DEEPER: A sincere beat-love song about falling in love more all the time. Freda puts on just the right breathlessness and admiration into her voice.

ROCK ME IN THE CRADLE: A great track, with F more intense and louder, really swinging over this beat ballad, with it's tricky pauses. By **Dunbar,** of Band of Gold fame, **General Johnson** (of Chairmen) and **Greg Perry.**

UNHOOKED GENERATION: Slower. Interesting intermixture of F and girl singers. Powerful beat of guitars and organ.

LOVE ON BORROWED TIME: Taken slightly higher by F, but put over well, who almost speaks words at times. Guitar solo, very good.

THROUGH THE MEMORIES OF MY MIND: Intricate vocal, with girls helping. Bit of talk, reminiscing about lost love. Good drumming.

THIS GIRL IS A WOMAN NOW: Big voice, but not too good. Yet the message of girl-to-woman gets over, though the shout-singing is a bit overdone.

THE WORLD DON'T OWE YOU A THING: Bad grammar from Holland and Dozier (their only song on the LP), but great beat-lilt ballad, sung most instantly by Freda over a big group-orchestra backing. Song says if you're life is no good it's your fault and the world don't owe you a thing (good theme song for Britain today?).

NOW IS THE TIME TO SAY GOODBYE: Slow, compelling beat and softer, far-off, high-pitched voice from Freda. Dramatic theme about girl left by her guy.

HAPPY HEART: Not like Andy Williams sings it. Freda makes it more of a misery than a joy song. Didn't like it.

THE EASIEST WAY TO FALL: Drum intro, then double-tracked Freda, but a bit too blatant. But plenty to hear, just the same. — **AE.**

MATT MONRO: WE'RE GONNA CHANGE THE WORLD (Capitol ST 22546 stereo, 39s 11d)
The Capitol label lost a lot of money in America last year, but this beautifully sung LP should help them re-coup a bit. **Matt Monro** gets better all the time, his relaxed, tuneful vocal delivery becoming swingier and happier all the time, as in **Bacharach-David's** Close To You, Everybody's Talkin'. and He Ain't Heavy He's My Brother. The slower numbers, too, take on rich meaning, as in **Rod McKuen's** Jean, and a long, dramatic version of My Way. **George Martin** produced, with **Kenny Clayton, Harry Robinson, Phil Wright** and **John Cameron** arranging and conducting. **AE**

'SUPER STAR' SUPER ALBUM!

JESUS CHRIST SUPERSTAR (MCU UK MKPS 2011/2 stereo Double Album, 79s 10d)

MOTIVATED by the challenge of classical composers who had done the same, writers Andrew Lloyd Webber (music) and Tim Rice (lyrics) have created an opera in the modern idiom based on one of the most dramatic and best known stories the world has ever known — the last seven days of Christ.

Their task has been formidable. From the original and ambitious concept they have argued — long arguments, they both admit. But having finally, after two years, written the work they then had to get financial backing for recording.

The risk MCA-UK took was enormous in investing over £20,000 production costs in a virtually unknown work but it says much for their foresight that they did so. Problems, however, were not all over. For the complex juggling to get the star-studded cast to the recording studios was, confessed Tim Rice, one of the most confusing problems they had to solve.

I mention the background to this record because the super-human effort involved is only matched by the result — which is magnificent.

Slightly to the composers' chagrin, MCA have called this a "rock-opera" and although it's not strictly accurate it is certainly the most concise way to sum up the 80-odd minutes of dynamic playing time.

To win this LP see page 18

It is unrealistic to attempt a track-by-track review, with 23 in all, therefore I will pick out my highlights stressing that there isn't one minute of playing time that I dislike or find boring.

An overture opens Side One mixing classical themes with some hard, compelling rock, amazingly tight considering it's played in the main by an orchestra, but this applies right the way through.

What's The Buzz/Strange Thing Mystifying is an extremely catchy number with a compelling beat and sung by Murray Head and Apostles. Everything's Alright is the stand-out track on this side and introduces he crysal clear voice of **Yvonne Elliman** singing the part of Mary Magdalene, this number could easily be issued as a single.

Hosanna opens Side Two and is nothing more than a nonsense song but with a catchy enthusiasm that reminds me of some of the "Hair" numbers.

Mike d'Abo features King Herod's Song, which is meant to be, and is, very funny with a pounding beat and compelling melody. Apart from the problem of taking it out of context, this would also stand as a single.

The remaining highlight, is of course, Superstar sung by **Murray Head**, issued last year and again this year, as a single, earning enormous sales on the Continent.

When I spoke to Tim Rice about the double album he asked me to do nothing more than just listen to it. "I don't really mind if you love it or hate it," he told me, "but if it provokes one of those reactions I shall be satisfied."

I've since told him how much I enjoyed it. The problem, however, is that so do all my friends. My copy must be the most borrowed album in my collection. And the unique sleeve is almost in tatters. — **JOHN WELLS.**

Singers and parts they play: MURRAY HEAD (Judas Iscariot), IAN GILLAN (Jesus Christ), YVONNE ELLIMAN (Mary Magdalene), PAUL RAVEN (Priest), VICTOR BRONX (Caiaphas), BRIAN KEITH (Annas), JOHN GUSTAFSON (Simon Zealotes), BARRY DENNEN (Pontius Pilate), ANNETTE BROX (Maid by the fire), PAUL DAVIES (Peter) and MIKE D'ABO (King Herod).

Others featured include: P. P. Arnold, Tony Ashton, Madeline Bell, Sue and Sunny. Orchestra conducted by Alan Doggett and Choir under the leadership of Geoffrey Mitchell.

(See pictures on page 18)

JACKSON HEIGHTS (l-r) CHARLIE HARCOURT, TOMMY SLONE, LEE JACKSON, DAVE WATTS.

LULU (see below).

LEE GOES FOR ACOUSTICS

JACKSON HEIGHTS: KING PROGRESS (Charisma stereo CAS 1018; 39s 11d).

IT is, perhaps, unfortunate that Jackson Heights' debut album has been released since the departure of guitarist Mario Tapia. As I understand it, the group is a lot happier with the new sound that has come about as a result of the addition of pianist/organist Dave Watts. But the album still reveals the basic music of the group that Lee formed after the Nice split.

Lee has gone for aocustics and the measure of success he and the other three members have achieved can be judged by numbers like Since I Last Saw You with it's gentle vocals and fine use of acoustic guitars and the beautiful Cry Of Eugene which Lee wrote many moons ago with Dave O'List and Keith Emerson.

There is another side to Jackson Heights, though, and this comes through on the harsh Mr. Screw, a song suited to Lee's rough-edged voice. Charlie Harcourt on lead guitar plays particularly well on the tast, slightly attacking number, and Mario's bass is at its best on Sunshine Freak.

Throughout the album, Tommy Slone regulates his drumming to suit the mood and makes a first-class job of it — his sense of humour is demonstrated on Mr. Screw where he actually slaps his stomach to create an unusual rhythm.

The addition of strings on the title track has worked well, giving the song about pollution added effect. It is to be hoped that enough people will give the album a listen — should they do so they will be pleasantly surprised by Lee's musical transition which, undoubtedly, has been a big success.

RG

Other tracks: Doubting Thomas, Insomnia.

UNDER A POUND

EASY LISTENING (Polydor 2675 002 stereo, 19s 10d). This is a TWO record set of 20 titles, played by Polydor's continental bands, like **James Last, Bert Kaempfert** and **Kai Warner,** plus our **Norrie Paramor.** Just like the title says . . .

HITS OF THE BEATLES (RCA International, INTS 1162, 19s 11d) 12 of the Beatles' most tuneful numbers, played by a new orchestra, the Stereo Action named after the recording process, by **Cyril Ornadel.** Very good.

A LULU FROM MIAMI

LULU: MELODY FAIR (Atco, 2400 017 stereo, 42s 6d).

LULU took a trip over to Miami, the American playground city, not to holiday but work hard on an LP under the expert guidance of Jerry Wexler, Tom Dowd and Arif Mardin, three big guns of the Atlantic set-up. They gave her a band of top musicians called the Dixie Flyers (rhythm) and Memphis Horns (brass) and vocalists like the Sweet Inspirations, who have been making a name with Elvis recently.

The result? Okay! I've always thought Lulu's vocal range rather limited and her voice rather hoarse, but perhaps that's the thing people like about it. Anyway, Lulu swings out the fast ones and puts a light drama into the slow ones.

On **Randy Newman's** Vine Street, she does a bit of acting mid-way through because it's a song about a tape that never makes the grade. I liked **Richard Ross'** Hum A Song (From Your Heart), **Leiber** and **Stoller's** Saved, a lively spiritual tune with the Inspirations in full vocal chase after a dusky sounding Lulu, and her relaxed rhythm on Good Day Sunshine, which gets the **Beatles** into it. And she does her best with the title tune, Melody Fair, by the three Gibb Brothers, thus keeping one composition in the family. **AE.**

Other titles: After The Feeling Has Gone, I Don't Care Anymore, (Don't Go) Please Stay, Take Good Care Of Yourself, Move To My Rhythm, To The Other Woman, Sweet Memories.

LP section edited by ALLEN EVANS

ALLSORTSA GROUPS

PAUL BRETT SAGE (Pye, stereo NSPL 18347, 39s 11d). A quiet, folksy, sounding group on some tracks and a forceful rock unit on others. Lead guitar-vocalist **Paul Brett** has a light, lonely voice, not unlike Donovan, backed by **Nicky Higgenbottom** (flute, sax), **Bob Voice** (Drums), **Dick Dufall** (bass), and **Cyril Stapleton** producing. Bob and Paul wrote the entire-promising album.

FUNKADELIC (Pye International, NSPL 28137 stereo, 39s 11d). A driving Negro group, with sounds heavily distorted and vocals belted out the same way. They get considerable rhythm going, do these five Detroit musician-singers. Eight tracks. But a bit too hysterical and somewhat ragged at times.

GULLIVER (Electra 2410 006 stereo, 29s 10d). A vocal-instrumental group sounding a very little like Crosby, Stills etc. Ten tracks, recorded in Philadelphia, and featuring **Tim Moore** (guitar), **Jim Helmer** (drums), **Daryl Hall** (keyboard) and **Tom Sellers** (bass, keyboard), and all, most likely, singing.

HUMAN BEAST Vol 1. (Decca, LK or SKL 5053, 39s 11d). A weirdo guitar sound from **Gillies Buchan,** backed by **Edward Jones'** bass and **John Ramsey's** drums. Gillies and Edward sing, rather flatly. David McNiven adds clarinet on one track. All rather way-out.

SKID ROW (CBS 63965 stereo, 39s 11d). 17-year-old **Gary Moore** spits out the vocals and makes a lot of noise. The playing is rather sketchy, from Gary on lead guitar, **Noel Bridgeman** on drums and vocals, and **Brendan Shields** on bass. But they're all very young and will improve for producer **Clifford Davis** of Fleetwood Mac fame.

PARRISH HALL (Liberty, stereo LBS 83374, 39s 11d). A new American trio, **Gary Wagner** (Vocals, guitar, piano), **John Haden** (bass), and **Steve Adams** (drums), recorded in California. They started off so fast on My Eyes Are Getting Heavy. I thought the player's speed was wrong! Their heavy rock is a bit too hysterical and fraught. But they're new.

WEB: I SPIDER (Polydor Super, 2383 024, 42s 6d). Clever interspersing of musical tone patterns, organ dominated by **Dave Lawson,** with **Lennie Wright** and **Kenny Beveridge** (percussion), **Tom Harris** (saxes, flute), **Tony Edwards** (guitar) and **John Eaton** (bass). Dave Lawson's vocals, too, are given special distortions at times and are most ultra-sonic. Interesting jazz-rock set.

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TOP SINGLES reviewed by Derek Johnson

STEVIE HEADS FOR TOP TEN

STEVIE WONDER: * Heaven Help Us all (Tamla Motown)

IN my estimation, a much better disc than Stevie's last release, which I thought was unusually tuneless for him. This is a soulful blues ballad, with a subdued opening in which Stevie handles the philosophic lyric intimately and breathily.

But it gradually builds up until he's at his most fervent and inspired, with a gospel group joining him in the hummable hook chorus, and emphasised by clanking piano. It's a repetitive number and there-fore quick to register, but Stevie's improvisation ensures that its insistence never palls.

There's enormous competition around at this time of the year, but I expect to see Wonder climb into the Top Ten.

Chairmen risk mini demotion

CHAIRMEN OF THE BOARD: * You've Got Me Dangling On A String (Invictus).

IF there is a fault to be found with this record, it's that it resembles "Give Me Just A Little More Time" too closely. Of course, it's only the second release from the Chairmen, and consequently the similarity of sound is hardly being overdone at this stage—indeed, it may well prove to be an asset.

Lead singer General Johnson has a peculiarly distinctive voice, which gives the group an individual stamp, and the overall performance is smooth, professional and sparkling.

Like the last one, it was written by the Dunbar-Wayne team. And by the way, the flip side features Johnson's own version of "Patches," which he wrote. Not as big as the last one, but still a likely hit.

SACHA DISTEL †To Wait For Love (Warner). Like Sacha's "Raindrops" hit, this is another Bacharach-David ballad. And a gorgeous song it is, too. It's melodic, hummable and registers instantly.

Sacha treats it casually and nonchalantly, which always seems to emphasise his French charm.

I'm convinced this will develop into another standard.

VOICES OF EAST HARLEM: No No No (Elektra). The Black Power team with a swinging gospel number that will have you jerking about irresistibly to the beat.

It's a superb hunk of inspired gospel, which sounds like someone has lit a fuse under the Hawkins Singers! Authenticity's the keyword.

RANDY NEWMAN: Gone Dead Train (Reprise). Like Mick Jagger's "Memo From Turner" (reviewed last week) this comes from the soundtrack of the "Performance" movie, though I hasten to add that it isn't a Jagger-Richard song.

A raucous r-and-b item, it bulldozes along at a hectic pace, with a solid beat and earthy backing. A thick heavy sound and plenty of excitement, with a wailing vocal group joining him in the latter stages.

JUDAS JUMP: Beer Drinking Woman (Parlophone). I'm surprised that neither of the group's previous singles made the Chart, as both received extensive airplay. Its latest is taken from its "Scorch" album, and was written and produced by ex-Herd member Andy Bown.

Indeed, the vocal is interspersed with lengthy instrumental breaks — and Judas dispenses such a tingling and gutsy sound, that these make the whole disc come alive. The discotheques will dig this one in a big way!

DEEP FEELING: † Do You Wanna Dance (DJM). This is the Bobby Freeman song, mainly associated with Cliff Richard. And Deep Feeling has opted for the same policy as in its mini-hit "Do You Love Me," by taking an up-beat oldie and slowing the tempo right down.

The result is amazingly effective! The beat, though slow, is penetrating and the stringy backing is impressive.

Above all, the boys' harmonies are rich and electrifying — both in the gentle opening and towards the end, when they work themselves up to a positive frenzy. Very commercial — and very good!

MAJOR LANCE: Stay Away From Me (Buddah). A groovy piece from old hand Major Lance, with which the discotheques will find absolutely no fault. Tambourine accentuates the driving beat, and there's an ear-catching arrangement of sparkling strings and crisp brass behind Major's bubbling rendition. But the material hardly means a light.

ANSLEY GORDON: Let's Get Together Today (President). The first solo disc by the Equals' rhythm guitarist. It's a fast-moving happy-go-lucky routine with a catchy hook chorus, pounding beat and punchy brass dominating the bustling backing.

A scorching breathtaking opus, it's okay for the more frantic of the dancing fraternity.

The sound is as robust as anything the Equals as a whole have yet come up with.

DON PARTRIDGE: We're All Happy Together (Columbia). If you can recall the two hits which Don had a while back, let me tell you that this is in similar jaunty and carefree style. It's a bright little ditty with a catchy hook, plus the familiar harmonica-and-guitar backing.

In keeping with the title, it exudes a feeling of goodwill appropriate to the coming festival season. But as Don has been out of the public eye for some time, it'll need a lot of plugs if it is to succeed.

NEIL YOUNG: Only Love Can Break Your Heart (Reprise). A track from Neil's highly-praised "After The Gold rush" album. It's a connoisseur's LP, and Reprise has selected the item with the greatest "mass appeal" for release as a single. Set to a sort of rock-waltz tempo, it's a pleasant contemporary ballad.

MORE SINGLES ON NEXT PAGE

*** TIPPED FOR CHARTS**
† CHART POSSIBLE

Andy as smooth as ever

ANDY WILLIAMS: * Home Lovin' Man (CBS).

LIKE Elvis, Andy Williams has chosen a British song for his latest release. Penned by Tony Macaulay and the two Rogers (Cook and Greenaway), it's a strong ballad with an underlying rhythm.

It's coupled with a big orchestral backing and choral support. As ever with Andy's discs, the production is smooth and sophisticated, and Andy's own personality shines through like a beacon.

JOE BENJAMIN: The Same Old Song And Dance (UPC). Now, here's a name of which I reckon we shall be hearing quite a lot in the future. Joe is a big burly West Indian with a voice that's deep and masculine.

This is a peppy rhythmic ballad with a hook chorus, which could do well if only the disck-jockeys would forget their phobia for the big names.

Powerful Peddlers

PEDDLERS: † Thank God (Philips).

I THOUGHT the Peddlers' last disc "Tell The World" deserved to be a hit, but it didn't quite make it. This is another powerful and moving performance by Roy Philips, and the material is rather more commercial.

Opens quietly with Roy pouring his heart out, then it slips into tempo, with a gospel-type choir joining in the hand-clapping sing-along chorus. The lyric is bursting with hope and philosophy, and piano replaces organ in the backing. Very catchy indeed!

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MORE TOP SINGLES

ELVIS A REAL TEAR-JERKER

ELVIS PRESLEY: * I've Lost You (RCA).

DESPITE the appeal of the song itself, "The Wonder Of You" was technically a poor record. I suppose one can't expect perfection from a live recording, but the orchestral introduction to that disc was just plain awful.

But this latest effort is a studio production, and much the better for it. Penned by the British team of Ken Howard and Alan Blaikley, it's an emotional beat ballad with a reflective lyric, erupting into a palpitating chorus in which Elvis is joined by a choir.

The meaningful lyric enables El to turn on all his tear-jerking expertise, and to bring that famous quavering tremolo into play.

And his spine-tingling performance is framed in a colourful scoring of horns and rippling strings. Obviously another thundering great hit!

BILLY FURY: Paradise Alley (Parlophone). A rhythmic ballad with a rather wistful lyric, well suited to the poignant timbre of Billy's voice. There's a fairly commercial chorus in which Fury is joined by a sing-along group, a scintillating stringy arrangement and a polished Mike Hurst production. Co-written by Carole King, but not such strong material as her "Halfway To Paradise," which was such a big hit for Bill.

DAVE EDMUNDS: † I Hear You Knocking (MAM). The Fats Domino speciality is revived by former Love Sclupture guitarist Dave Edmunds. He turns in a spiritual vocal that's effectively underlined by his own pungent guitar work.

There's also an insistent slow boogie beat, punctuated by startling cymbal crashes. Plus an aura of authenticity and earthiness, which probably stems from the fact that it was recorded in a barn in Wales!

Very commercial and, with plugs, a possible hit.

JOHN PAUL JOANS: † The Man From Nazareth (Rak). Nothing to do with the similarly-named J. P. Jones of Led Zeppelin! Written by John and the three members of Hotlegs, it was produced in Manchester's Strawberry studios where "Neanderthal Man" first saw the light of day.

It's a new and refreshing approach to the traditional Christmas story, with John reciting the tale in dark-brown tones.

In conception, a bit reminiscent of Jimmy Dean's "Big Bad John." It's different enough to capture the public's fancy.

ROBERTA FLACK: Reverend Lee (Atlantic). As Roberta explains at the outset, this is a song about a Baptist minister who's a bit confused when it comes to worldly matters.

The gal slips quietly into the number, but becomes more fiery and vitriolic as the tale unfolds. A fine sould showcase for Miss Flack, aided by a funky backing. But none too commercial.

GRAND FUNK RAILROAD: Closer To Home (Capitol). The title track from the group's new LP. The tale of a ship's captain who is subjected to a mutiny, it receives a strong vocal work-out from its composer Mark Farner, supported by harmonies from the other lads.

The beat is driving, and the backing typical of the group's heavy and powerful approach. A fascinating routine which runs for a full 5½ minutes.

RALPH McTELL: Spiral Staircase (Big T). Quite a talent is Ralph McTell — with a vast repertoire which can hold an audience enthralled for two hours or more.

This song was obviously chosen for release because it's a peppy and infectious number, with a hook chorus that gives it a very commercial slant. Even so, it's worth giving a close listen to the thought that's gone into the construction of the lyric, and to the intricate acoustic guitar work in the backing. Enjoyable!

Wilson, train driver

WILSON PICKETT: † Get Me Back On Time, Engine No. 9 (Atlantic).

WILSON generates a tremendous feeling of excitement and urgency in this compelling routine.

Set to a chugging railroad beat, it benefits from an imaginative scoring which really gives the train of the title a character of its own. And with Wilson throatily attacking the lyric, urging the engine on to even greater efforts, the listener is caught up in the spell of this fine artist's magnetism — and tends to overlook the almost total lack of melody in the material.

A great showcase for Pickett which would normally be a hit — but I suspect it may get bypassed in the seasonal big-name rush.

The BEE GEES united again (l to r) MAURICE, ROBIN and BARRY GIBB.

Only Beach Boys would tackle this

BEACH BOYS: * Tears In The Morning (Stateside)

WOULD you believe the Beach Boys in waltz-time? But don't let that put you off, because this is a beautiful record, with the group's celebrated vocal sound predominant throughout.

Golden counter-harmonies are interwoven with the solo lead, displaying a complexity and artistry that few other groups would even dare to tackle.

It's a wistful and nostalgic song, with an unusual backing of strings and accordion — unusual for the Beach Boys, at any rate! Comes from the group's "Sunflower" LP and was penned by Bruce Johnston.

I've heard it suggested that it isn't one of the lads' more commercial numbers. Well, maybe not on first hearing. But it's one of those songs that grow on you and, after a few spins, it becomes strangely haunting.

FREEDOM: Frustrated Woman (Probe). The debut of the trio formed by ex-Procol Harum drummer Bobby Harrison. Consisting of improvisations on a basic riff, it's nagging, insidious, almost hypnotic.

The boys generate a thick, heavy sound and a pounding beat — and this, coupled with the intriguing vocal, makes it hard to credit that only three of 'em are involved. Very good of its kind.

WORTH HEARING

"Sunday Morning" (RCA) by the **SAVAGE ROSE;** "Shylock Bay" (Decca) by **DRIFTWOOD;** "I Shall Sing" (Reprisel) by **MIRIAM MAKEBA;** "When You Get Right Down To It" (Bell) by the **DELFONICS;** "Natural High" (Polydor) by **MIKE WALLACE;** "Jubeldown" (Decca) by **SKY PONY;** "Match Of The Day" (Pye-International) by **OFF SIDE;** and "Sunny/Sonny Boy" (Concord) by **PETER & ALEX.**

"Smokey Mountain Rhythm Revue" (Concord) by **STAVELY MAKEPEACE;** "Angelina" (Elektra) by **GULLIVER;** "If It Feels Good Do it" (Gemini) by the **BIG SPENDERS;** "Ophelia" (Polydor) by **GOOD PAUL SYLVAN;** "It's Happening" (Buddah) by **UP WITH PEOPLE;** "Put Your Money On A Pony" (RCA) by **FOREVER MORE;** "The World Is Going To Be A Better Place" (B & C) by **FRIENDSHIP;** "Las Vegas" (MCA) by **TONY CHRISTIE;** and "Somebody's Been Sleeping" (Hot Wax) by **100 PROOF AGED IN SOUL.**

BEE GEES NICE TO BE BACK

BEE GEES: * Lonely Days (Polydor).

A PLEASURE though it is to welcome back the Bee Gees, I have my reservations about this disc. It's a strange record, with two entirely different approaches fused into one. Solo piano supplies a concerto-like opening, and the trio's tender close-harmony rendition of the plaintive lyric is supported by symphonic cellos.

Beautiful, I thought — but is it commercial? But then, when I least expected it, the routine broke into tempo with insistent hand-claps emphasising the beat; the boys' singing suddenly became fervent and spirited, and the orchestra swung into a razzamatazz rave-up!

A fascinating disc, and brilliantly produced — and I think the startling changes may well be offset by the repetitive lyric, to which the fans are bound to latch on.

THE GLOBETROTTERS: Gravy (RCA). These are the famous Harlem Globetrotters whose basketball wizardry amazes us at Wembley every year. And they seem equally adept in the recording studio, because this is a sizzling and scorching slice of r-and-b that's both nagging and insidious. The material is weak, but the work-out is something else!

MICHAEL BLOUNT: Ryba Jyba (CBS). An interesting and promising new talent debuts with a self-penned number that's mainly folk orientated, but nas rock undertones. In fact, I detect influences of both Donovan and Buddy Holly — plus something that's strictly Mr. Blount on his own. This is a snappy folk-beaty story-in-song with a cute sing-along chorus.

GINETTE RENO: Beautiful Second Hand Man (Decca). A bouncy ballad, arranged and conducted by Les Reed. It benefits from a dynamic personality performance and a bustling orchestral backing, complete with sing-along group. Not one of Les' most outstanding songs, but the Canadian gal certainly pulls out all the stops in her punchy treatment.

PHILWIT & PEGASUS: And I Try (Chapter One). Another single from the new Mark Wirtz-produced album, featuring top studio session artists, plus a 60-piece choir and orchestra. This is an impassioned beat-ballad with philosophic lyrics, plus one of those massive semi-symphonic scorings for which Wirtz is noted. Intriguing!

TIMOTHY BARCLAY: Catch The Wind (Penny Farthing). Mike Berry re-emerges under a new name with a revival of Donovan's first-ever hit. Unlike the sensitive guitar backing of the original, this has a massive orchestral scoring which builds to a shattering climax complete with background choir. And surprisingly, it works well!

CLIVE DUNN: Grandad (Columbia). L/Cpl. Jones of "Army Game" fame retains his veteran character as he reminisces over childhood memories. A nostalgic ditty with a children's chorus adding commercial appeal. Should sell well at Christmas, specially among the very young and the elderly.

FOUR GOOD GROUPS. . .

Bronco has come up with a beautiful number titled "Not Lazy Now" (Island), which has a strangely haunting quality and an easy-paced care-free styling. Nice!

Flying Machine infuses a Latin beat into the finger-popping "The Devil Has Possession Of Your Mind" (Pye), outstanding for its vocal blend and attacking drive.

Spirit Of John Morgan features a throaty semi-shouted vocal and rolling piano in "Age Machine" (Carnaby), which is up-dated rock'n'roll and jolly good fun.

Heatwave concentrates on blasting us with a thumping beat in the catchy "Sister Simon" (Penny Farthing) — it's teenybopper bubblegum with a cute novelty lyric.

CAMPUS KAZOO: † Walk This Way (Columbia). Remember Whistling Jack Smith? Well, this is one of those happy little riff jingles like his "Kaiser Bill," performed by assorted whistles and kazoos. There's a jaunty beat, a la-la chorus and a happy party atmosphere. In fact, everything that adds up to an instant nine-days-wonder. Could be a surprise seasonal hit!

EQUALS: Black Skin Blue Eyed Boys (President). A song with a double moral in that it pleads for racial tolerance, whilst at the same time condemning war. A up-tempo number, with a surging beat that nags away like a pneumatic drill, it's performed with fire and vigour by the Equals.

An ideal routine for the discos and, if you get around to it, the lyric provides food for thought.

DAVE DEE

DAVE DEE: Everything About Her (Philips). Penned by the Howard-Blaikley team, as is Elvis' new single. And the conception of the disc is similar to Presley's in that it's a powerful beat-ballad, bursting into an expansive chorus with choral support.

The lyric is warm and romantic, and it's handled with sensitivity and expression by Dave Dee, aided by a spectacular Peter Lee Stirling score. I think the song itself is as good as Presley's new one — but unfortunately Dave doesn't quite have the Elvis image, and this could be another disc to miss out in the seasonal rush.

*** TIPPED FOR CHARTS**
† CHART POSSIBLE

EMIL DEAN ZOGHBY: Won't You Join Me? (Polydor). Produced by Jack Good, this is an excerpt from the rock musical "Catch My Soul" in which Emil is one of the stars. Originally issued six months ago, it's now reactivated to coincide with the British opening of the show.

It's a hand-clapping chant-like sing-along, with backing choir. Spirited and insistent, but without the fervour of the "Hair" songs.

RUSS HAMILTON: Tomorrow (Ember). It was back in 1957 that Russ captured the No. 1 spot with "We Will Make Love." This is a romantic song with a gentle rhythm and colourful scoring, and Russ' appealing delivery of his self-penned lyric shows that he has lost none of his sensitivity or warmth of expression. But times have changed since 1957, and today this doesn't strike me as a serious Chart contender.

GEORG HULTGREEN: Say Hallo (Warner). An interesting disc by the ex-Eclection member — it has a snappy folk-beaty flavour, with rippling acoustic guitars and a throbbing rhythm, plus ear-catching multi-tracked vocal harmonies.

Interesting because every instrument was played, and all the voices provided, by Georg himself!

VINTAGE ROCKERS

The Sun catalogue this week makes a belated debut in Britain, where it is being distributed by Philips. This was the label responsible for launching many of today's top stars — including Elvis — into the disc firmament. And there are probably more genuine collectors' items to be found in the Sun vaults than in any other recording company. It's first five releases are all gems from the golden era of rock.

Most interesting are **Roy Orbison's** much-requested "Ooby-Dooby," recorded in the days when he was regarded as a rock'n'roll champion; and **Johnny Cash's** country-rock ditty "Cry! Cry! Cry!" supported by the **Tennessee Two.** There's also **Jerry Lee Lewis'** aptly-titled fast boogie "Breathless," **Carl Perkins'** original recording of the rock classic "Blue Suede Shoes," and the honking sax of **Bill Justis** in the instrumental speciality "Raunchy." A formidable combination, indeed!

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MIKE MINUS CORD

I FIRST SAW the cordless microphone used at the London Palladium, when Cliff Richard wore a hidden mike on his chest and a miniature radio transmitting station down his back as he pranced around as Aladdin. It allowed him mobility and amplification at the same time. "Makes me feel like I'm Broadcasting House," he cracked at the time.

This equipment is quite common now and several performers, Mary Hopkin and Herman's Hermits among them, have their own sets.

Now Reslosound, of Upper Brook Street, London, W.1 are marketing these in a big way, even with the home in mind to be used in conjection with record players, radios and tape recorders. The mike could send the sound to amplifiers and speakers in other rooms.

And singers at festivals could stroll into the crowds — but come to think of it, it probably isn't a good idea! The equipment can send sound through the air for several hundred yards. **ANDY GRAY**

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PHILIPS fontana

NME TOP 30

(Week ending Wednesday, November 4, 1970)

Last Week	This Week		Weeks in Chart	Highest Position
3	1	WOODSTOCK ..... Matthews Southern Comfort (UNI)	6	1
2	2	PATCHES ..... Clarence Carter (Atlantic)	5	2
5	3	ME AND MY LIFE ..... Tremeloes (CBS)	7	3
4	4	BAND OF GOLD ..... Freda Payne (Invictus)	9	1
1	5	BLACK NIGHT ..... Deep Purple (Harvest)	9	1
12	6	WAR ..... Edwin Starr (Tamla Motown)	4	6
8	7	BALL OF CONFUSION ..... Temptations (Tamla Motown)	7	7
9	8	RUBY TUESDAY ..... Melanie (Buddah)	4	8
11	9	STILL WATERS ..... Four Tops (Tamla Motown)	7	9
6	10	PARANOID ..... Black Sabbath (Vertigo)	7	4
18	11	THE WITCH ..... Rattles (Decca)	3	11
7	12	CLOSE TO YOU ..... Carpenters (A & M)	8	3
10	12	AIN'T NO MOUNTAIN HIGH ENOUGH ..... Diana Ross (Tamla Motown)	9	6
21	14	INDIAN RESERVATION ..... Don Fardon (Young Blood)	3	14
18	15	IT'S WONDERFUL TO BE LOVED BY YOU ..... Jimmy Ruffin (Tamla Motown)	3	15
15	16	MONTEGO BAY ..... Bobby Bloom (Polydor)	10	3
13	17	YOU CAN GET IT IF YOU REALLY WANT ..... Desmond Dekker (Trojan)	10	2
14	18	GASOLINE ALLEY BRED ..... Hollies (Parlophone)	5	13
17	19	TIPS OF MY FINGERS ..... Des O'Connor (Columbia)	4	17
22	20	NEW WORLD IN THE MORNING .. Roger Whittaker (Columbia)	3	20
25	21	SAN BERNADINO ..... Christie (CBS)	2	21
26	22	JULIE DO YA LOVE ME ..... White Plains (Deram)	2	22
16	23	BLACK PEARL ..... Horace Faith (Trojan)	7	10
28	24	HEAVEN IS HERE ..... Julie Felix (Rak)	2	24
●	25	VOODOO CHILE ..... Jimi Hendrix (Track)	1	25
20	26	WHICH WAY YOU GOIN' BILLY ..... Poppy Family (Decca)	10	5
24	27	GET UP I FEEL LIKE BEING A SEX MACHINE ..... James Brown (Polydor)	5	20
●	28	SNOW BIRD ..... Anne Murray (Capitol)	1	28
30	29	THINK ABOUT YOUR CHILDREN ..... Mary Hopkin (Apple)	2	29
●	30	WHOLE LOTTA LOVE ..... C.C.S. (Rak)	1	30

Britain's Top 20 LPs

2	1	MOTOWN CHARTBUSTERS VOL. 4 ..... Various Artistes (Tamla Motown)	4	1
1	2	LED ZEPPELIN VOL. 3 ..... (Atlantic)	2	1
8	3	CANDLES IN THE RAIN ..... Melanie (Buddah)	6	3
5	4	BRIDGE OVER TROUBLED WATER .... Simon & Garfunkel (CBS)	39	1
3	5	PARANOID ..... Black Sabbath (Vertigo)	7	1
4	6	ATOM HEART MOTHER ..... Pink Floyd (Harvest)	4	4
6	7	DEEP PURPLE IN ROCK ..... (Harvest)	20	5
11	8	LED ZEPPELIN VOL. 2 ..... (Atlantic)	53	1
7	9	GET YER YA YAS OUT ..... Rolling Stones (Decca)	9	2
9	10	COSMO'S FACTORY .. Creedence Clearwater Revival (Liberty)	10	2
10	11	ROCK BUSTER ..... Various Artistes (CBS)	4	9
13	12	PAINT YOUR WAGON ..... Soundtrack (Paramount)	40	2
14	13	EASY LISTENING ..... Various Artistes (Polydor)	2	13
●	14	AFTER THE GOLD RUSH ..... Neil Young (Reprise)	1	14
16	15	TIGHTEN UP VOL. 3 ..... Various Artistes (Trojan)	3	15
17	16	ORIGINAL GREATEST HITS ..... Everly Brothers (CBS)	7	10
15	17	BEACH BOYS' GREATEST HITS ..... (Capitol)	7	10
20	18	TOTAL SOUND ..... Various Artistes (Studio Two)	2	18
●	19	OVER AND OVER ..... Nana Mouskouri (Fontana)	3	10
12	20	A QUESTION OF BALANCE ..... Moody Blues (Threshold)	14	1

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PATCHES by CLARENCE CARTER
CHERRY, CHERRY by JONATHAN KING
CRACKLIN' ROSE by NEIL DIAMOND
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DECIMALISATION by MAX BYGRAVES
SOMEBODY'S BEEN SLEEPING by 100 PROOF
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5 YEARS AGO

TOP TEN 1965
Week ending November 12, 1965

1 1 **Get Off My Cloud** Rolling Stones (Decca)
2 2 **Yesterday Man** Chris Andrews (Decca)
16 3 **My Generation** The Who (Brunswick)
15 4 **1-2-3** Len Barry (Brunswick)
7 5 **It's My Life** The Animals (Columbia)
4 6 **Here It Comes Again** The Fortunes (Decca)
11 7 **The Carnival Is Over** The Seekers (Columbia)
3 8 **Tears** Ken Dodd (Columbia)
6 9 **Yesterday** Matt Monro (Parlophone)
5 10 **It's Good News Week** Hedgehoppers Anonymous (Decca)

10 YEARS AGO

TOP TEN 1960
Week ending November 11, 1960

1 1 **It's Now Or Never** Elvis Presley (RCA)
3 2 **As Long As He Needs Me** Shirley Bassey (Columbia)
2 3 **Only The Lonely** Roy Orbison (London)
4 4 **Dreamin'** Johnny Burnette (London)
5 5 **Rocking Goose** Johnny and The Hurricanes (London)
15 6 **My Heart Has A Mind Of It's Own** Connie Francis (MGM)
6 7 **Let's Think About Living** Bob Luman (Warner Bros)
12 8 **Macdonald's Cave** Piltdown Men (Capitol)
19 9 **Save The Last Dance For Me** The Drifters (London)
20 10 **Mr Custer** Charlie Drake (Parlophone)

15 YEARS AGO

TOP TEN 1955
Week ending November 11, 1966

2 1 **Hernando's Hideaway** Johnston Brothers (Decca)
4 2 **Rock Around The Clock** Bill Haley Comets (Brunswick)
1 3 **Man From Laramie** Jimmy Young (Decca)
4 4 **Blue Star** Cyril Stapleton (Decca)
6 5 **Hey There** Johnnie Ray (Philips)
10 6 **I'll Come When You Call** Ruby Murray (Columbia)
8 7 **Hey There** Rosemary Clooney (Philips)
7 8 **Ev'rywhere** David Whitfield (Decca)
5 9 **Yellow Rose Of Texas** Mitch Miller (Philips)
18 10 **Let's Have a Ding Dong** Winifred Atwell (Decca)

NEW TO THE CHART . . . ANNE MURRAY

WITH Christmas now only seven short weeks away, it could well be that Anne Murray's "Snowbird," which has floated into this week's NME Chart at No. 28 is going to prove to be this year's festive record.

Though completely unknown in this country, it would nevertheless seem that this 25-year old honey-blonde is adding to the pop musical heritage established by her fellow Canadian artists, Joni Mitchell, Leonard Cohen, Bonnie Dobson, Neil Young, Gordon Lightfoot and more recently Susan Jacks of Poppy Family.

Anne Murray's formative career seems to follow a familiar pattern of piano and voice training which led to her gaining first prize in a number of local festivals in her home-town of Springhill, Nova Scotia. Despite being the only girl amongst five rowdy brothers. Anne not only continued her music studies, but worked towards attaining a degree in physical education at the University of New Brunswick. By way of a surprise 21st birthday present, she made her first major appearance on the popular 'Singalong Jubilee' show which was net-worked from Halifax.

Such was the response from the public, that she became a regular featured soloist, performing her own distinctive brand of contemporary folk and country/rock. After which she began a series of solo concerts entitled 'An Evening with Anne Murray.' Finally CBC realised that they had an artist with the talents that appealed to a complete cross-section of the viewing public, so it seemed only natural that they should sign her up for her own regular series. — **ROY CARR.**

AMERICAN TOP 30 SINGLES

Last This Week

2 1 **WE'VE ONLY JUST BEGUN** Carpenters
1 2 **I'LL BE THERE**, Jackson Five
4 3 **INDIANA WANTS ME** R. Dean Taylor
6 4 **FIRE AND RAIN** James Taylor
15 5 **I THINK I LOVE YOU** Partridge Family
3 6 **ALL RIGHT NOW** Free
13 7 **IT DON'T MATTER TO ME** Bread
9 8 **SOMEBODY'S BEEN SLEEPING** 100 Proof
11 9 **IT'S ONLY MAKE BELIEVE** Glen Campbell
8 10 **LOLA** Kinks
5 11 **GREEN EYED LADY** Sugar Loaf
21 12 **TEARS OF A CLOWN** Smokey Robinson and Miracles
10 13 **LOOK WHAT THEY'VE DONE TO MY SONG MA** New Seekers
17 14 **GOD, LOVE & ROCK & ROLL** Teegarden and Van Winkle
16 15 **SUPER BAD** James Brown
18 16 **SEE ME, FEEL ME** Who
19 17 **LUCRETIA MAC EVIL** Blood, Sweat and Tears
7 18 **CRACKLIN' ROSIE** Neil Diamond
— 19 **GYPSY WOMAN** Brian Hyland
24 20 **CRY ME A RIVER** Joe Cocker
22 21 **DEEPER, DEEPER** Freda Payne
26 22 **HEAVEN HELP US ALL** Stevie Wonder
23 23 **STAND BY YOUR MAN** Candi Staton
28 24 **ENGINE No. 9** Wilson Pickett
20 25 **OUR HOUSE** Crosby, Stills, Nash and Young
27 26 **MAKE IT EASY ON YOURSELF** Dionne Warwick
— 27 **MONTEGO BAY** Bobby Bloom
— 28 **YOU DON'T HAVE TO SAY YOU LOVE ME** Elvis Presley
12 29 **STILL WATER** Four Tops
14 30 **EL CONDOR PASA** Simon & Garfunkel

Courtesy "Cash Box"

ALBUMS

(Tuesday, November 3, 1970)

Last This Week

3 1 **THIRD ALBUM**, Jackson Five
5 2 **LED ZEPPELIN VOL. 3**, Led Zeppelin
6 3 **CLOSE TO YOU**, Carpenters
1 4 **ABRAXAS**, Santana
4 5 **SWEET BABY JAMES**, James Taylor
2 6 **COSMO'S FACTORY**, Creedence Clearwater Revival
8 7 **GET YOUR YA YAS OUT** Rolling Stones
7 8 **A QUESTION OF BALANCE** Moody Blues
12 9 **NEIL DIAMOND GOLD** Neil Diamond
9 10 **WOODSTOCK** Original Soundtrack
10 11 **MAD DOGS AND ENGLISHMEN** Joe Cocker
11 12 **AFTER THE GOLD RUSH** Neil Young
15 13 **TOMMY** Who
13 14 **CHICAGO** Chicago
17 15 **FIRE AND WATER** Free
20 16 **CLOSER TO HOME** Grand Funk
19 17 **TEMPTATIONS GREATEST HITS VOL. 2** Temptations
16 18 **DEJA VU** Crosby, Stills, Nash and Young
— 19 **WITH LOVE, BOBBY** Bobby Sherman
14 20 **STAGEFRIGHT** Band
22 21 **SUGARLOAF** Sugarloaf
28 22 **SHARE THE LAND** Guess Who
— 23 **THE PARTRIDGE FAMILY ALBUM** Original TV Cast
21 24 **BLOOD, SWEAT AND TEARS 3** Blood, Sweat and Tears
18 25 **HISTORICAL PERFORMANCES RECORDED AT THE MONTEREY INTERNATIONAL POP FESTIVAL** Otis Redding & Jimi Hendrix Experience
24 26 **JOHN BARLEYCORN MUST DIE** Traffic
26 27 **ECOLOGY** Rare Earth
23 28 **LIVE AT LEEDS** Who
— 29 **ELTON JOHN** Elton John
— 30 **(UNTITLED)** Byrds

Courtesy "Cash Box"

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NME NEWS SERVICE—AND PAGES 14 & 15

JACKSONS, EDWIN LIKELY FOR TAMLA SPRING PACKAGE

Stevie, Martha tour in January

IT now seems almost certain that the Jackson 5 will top the ambitious Tamla package revue which, as reported two weeks ago, is to tour Britain and Europe in April. Plans for the teenage group to play concerts in this country next year were exclusively revealed in last week's NME. And on Tuesday, a spokesman for the Arthur Howes office — which will promote the Tamla tour — told the NME: "Lead singer Michael Jackson is 12 in February, and that will overcome the main legal obstacles to the group performing in Britain. The Jacksons want to come, and we are now endeavouring to finalise the April visit."

Edwin Starr — currently at No. 6 in the NME Chart with "War" — is another probable for the Tamla package. Commented Howes: "The Tamla outfit is very keen to do a package tour here, and several names have been suggested. In the final analysis, much will depend upon the artists' availability at the time. Even the Four Tops cannot be ruled out."

But Stevie Wonder and Martha Reeves and the Vandellas will not now be taking part in the April package, as originally planned. The reason is that they are to visit Britain earlier. Arthur Howes is now setting up a ten-day concert tour, in which the two Tamla attractions would co-star, to open on January 22.

Another Tamla group due to visit here in January is, as already reported, Rare Earth. It arrives in Britain on January 8 and spends two weeks cutting an album in this country. This will be followed by a tour of Britain and Europe, starting on or about January 22. Only date so far confirmed is London Lyceum on January 24.

SANTANA: APRIL TOUR

SANTANA is coming to Britain at the beginning of April for a string of four concert dates in this country. These will be the climax of a three-week European tour scheduled to begin in mid-March. Agent Barry Dickins of the Harold Davison office is currently setting up the group's itinerary, which is certain to include one major London venue.

The American underground group, whose CBS album "Abraxis" is due for release next Friday (13), paid its first visit to this country in May for a concert at London Royal Albert Hall, followed by an appearance at the Bath Festival in June.

● Negotiations for the Doors' concerts here — which, as previously reported, are planned for March — are being held up pending Jim Morrison's appeal against sentence in his recent indency trial in America.

GERMANY WILL SEE BLACK WIDOW'S TV IN THE CAVES!

Black Widow is to star in a 30-minute film for Bavarian TV, which will be shot on location in Chislehurst Caves for three days from November 24. As a prelude to the screening of the film in Germany, the group flies to Frankfurt on November 19 for three days of TV and radio appearances, plus one concert.

Neil Young and James Taylor: 1971 concerts

NEIL YOUNG

NEIL YOUNG, whose "After The Goldrush" album enters the NME LP Chart this week at No. 14, is to undertake a solo concert tour of Britain in April. It was again stressed this week that the Crosby, Stills, Nash and Young quartet has no intention of parting company. But the spasmodic nature of its work together is deliberately planned to enable its members to undertake individual projects — of which Neil's proposed British tour is one.

Also planning British concerts next year is James Taylor. This follows the success of his recent one-shot concert at the London Palladium. Taylor will tour Europe early next summer, and his schedule will include several dates in this country.

Move's disc pact

DEBUT SINGLE SET BY ELECTRIC LIGHT ORCH.

THE Move will continue to record for EMI, even though the group's latest single "When Maggie Come Back To The Farm" has been issued on the new Fly label, which is not part of the EMI Organisation. A statement issued this week says that the release of the disc on Fly is "part of a deal to complete contractual obligations." It adds that the Move will be releasing future records for EMI, though not necessarily on the Regal-Zonophone label.

Roy Wood's new brainchild, the Electric Light Orchestra, has also signed with EMI. The nine-piece outfit — which plays music which is more free-form than the Move, with jazz and classical influences — has a debut single titled "10538 Overture" coming out shortly. This will be followed by an album.

"The Electric Light Orchestra is not just an augmented Move," explained Roy Wood this week. "It is an entirely new enterprise, going into a new tangent. It will include oboe, cello, bassoon, piano, classical guitar and other un-Move like instruments, plus a string quartet." Wood and fellow Move members Bev Bevan and Jeff Lynne are also part of the ELO, but Rick Price is not.

NORTHERN CLUBS FORCED TO SHUT

BRITAIN'S largest night spot, the Varietv Showboat in Middlesbrough, has closed down. Two other leading Northern venues — Blackburn New Starlight Club and Burnley Cabaret Club — have also closed their doors for good. And many other venues in this area are said to be on the brink of financial disaster — due mainly to the introduction of the new gaming act which forbids gambling in many areas, and to the inflated fees currently being commanded by star pop attractions.

Holland-Dozier do a deal

SONGS by the Holland-Dozier-Holland team published by their own Gold Forever music company — will now be handled in Britain and Eire by Keith Prowse Music following an agreement between KPM chief Jimmy Phillips and Edward J. Holland Jnr. The importance of the catalogue is reflected in Gold Forever's current successes "Band Of Gold" by Freda Payne; "Give Me Just A Little More Time" by the Chairmen of the Board and Clarence Carter's "Patches." A host of other U.S. writers is included in the deal.

★ POPLINERS ★

THE Ray Charles film "Ballad In Blue" is being screened at Kilburn Gaumont State next Thursday evening (12). ● With the departure of **Derek Quinn**, who has left to open his own agency, **Freddie and the Dreamers** have reduced to a quartet. ● **Cat Stevens** begins his concert tour of America this Sunday (8). ● **Joe Loss Orchestra** finishes its residency at London's Leicester Square Empire Ballroom at end of November, and will concentrate on one-night stands. ● U.S. blues singer **Big Joe Turner** arrives in Britain on November 16 for a lenghy tour. ● **Kiki Dee** returns to Detroit later this month to cut more tracks for Tamla Motown. ● **Chicken Shack** begins recording its fifth album and next single after completing its week-long German tour, which began on Wednesday. ● **Jackie Trent** and **Tony Hatch** booked for return visit to Australia in February, for cabaret and TV.

ANOTHER 3 CONCERTS FOR THE BEACH BOYS

THREE more British concert dates have, unexpectedly, been set for the Beach Boys. It had been planned for the group to spend the mid-December period on the Continent, but as three days are vacant in its schedule, promoter Arthur Howes has taken the opportunity of slotting in extra dates in this country. They are LONDON Finsbury Park Astoria (December 11), BOURNEMOUTH Winter Gardens (12) and LIVERPOOL Empire (13).

The Beach Boys' complete itinerary here now reads London Hammersmith Odeon (November 20), Manchester Palace (21), Coventry Theatre (22), Southampton Gaumont (23), Cardiff Capitol (24), Birmingham Odeon (25), Glasgow Green's Playhouse (26), Stockton Fiesta (27-29), Sheffield Fiesta (30-December 5), the three new dates listed above and finally, London Palladium charity concert (17).

Chicago, Love off

THE British and European tour by Chicago, due to have opened at London Royal Albert Hall on December 7, has been cancelled. Reason given is that, due to extreme fatigue caused by non-stop work in the States, the group has been ordered by its doctors to rest for two months. It now seems unlikely that Chicago will visit Britain before the middle of next year. "Either June or September seems the most likely month," say the promoters.

Also off is the British and European tour by Love, which should have begun at London Lyceum next Friday (13). The visit has been "postponed indefinitely" although, in this case, no official explanation has been given.

Reminder of Cliff's tour dates

AS THE NME is being inundated with enquiries for details of Cliff Richard's concert tour — originally reported in the NME on September 12 — we are this week repeating the full dates and venues. Supported by the Marvin-Welch-Farrar trio, Cliff plays Newcastle Odeon (next Wednesday), Stockton ABC (Thursday), Hull ABC (November 13), Manchester Odeon (14), Birmingham Odeon (18), Cardiff Capitol (19), Bournemouth Winter Gardens (20) and London Temple Fortune Odeon (21).

EDWIN HAWKINS WRITES BURTON FILM SCORE; NEW TOUR VENUES

EDWIN HAWKINS has been invited to write the musical score for Richard Burton's new movie "Villain," which has just completed location shooting in and around London. The invitation was extended by the film's executive producer Elliott Kastner, and has been accepted by Hawkins. It is expected that the picture will have its premiere in the late spring or early summer in London.

STRAWBS PEN MAJOR WORK

The Strawbs have accepted an invitation from the director of the Royal College of Music, Sir Keith Faulkner, to compose and conduct a new musical suite. It will be performed with the college's 50-voice Parry Choir, plus a woodwind and string section, at London Queen Elizabeth Hall on January 12.

Meanwhile, two more dates have been added to the itinerary of the Edwin Hawkins Singers, who began their five-week British tour last Sunday. They are London Ronnie Scott's Club (November 22) and Purley Orchid (26).

The group is recording a show at Bolton on November 16 for BBC-TV North Region, and on December 5 it records its own BBC Radio show for transmission during the Christmas holiday. During the course of his tour here, Hawkins will also begin work on the movie score.

TEN YEARS AFTER

THE DISCOTHEQUE TRAIN

British Rail is running a "discotheque special" from Manchester to London on Saturday night. Over 400 fans will be entertained on the journey by three disc-jockeys, headed by Dave Lee Travis. Then, after attending an all-night club in London, they return home on Sunday afternoon — with more records en route!

Ten years after in Albert Hall concert

TEN YEARS AFTER is to top the bill in concert at London Royal Albert Hall on Wednesday, December 9. Also featured will be ex-Blodwyn Pig member Mick Abrahams and his new band. It will be TYA's only British appearance in three months, and will follow a two-week American tour by the group.

The American dates begin at New York's famed Madison Square Garden on November 13, and end on November 30. The British and U.S. appearances will coincide with promotion by Ten Years After on its new album "Watt."

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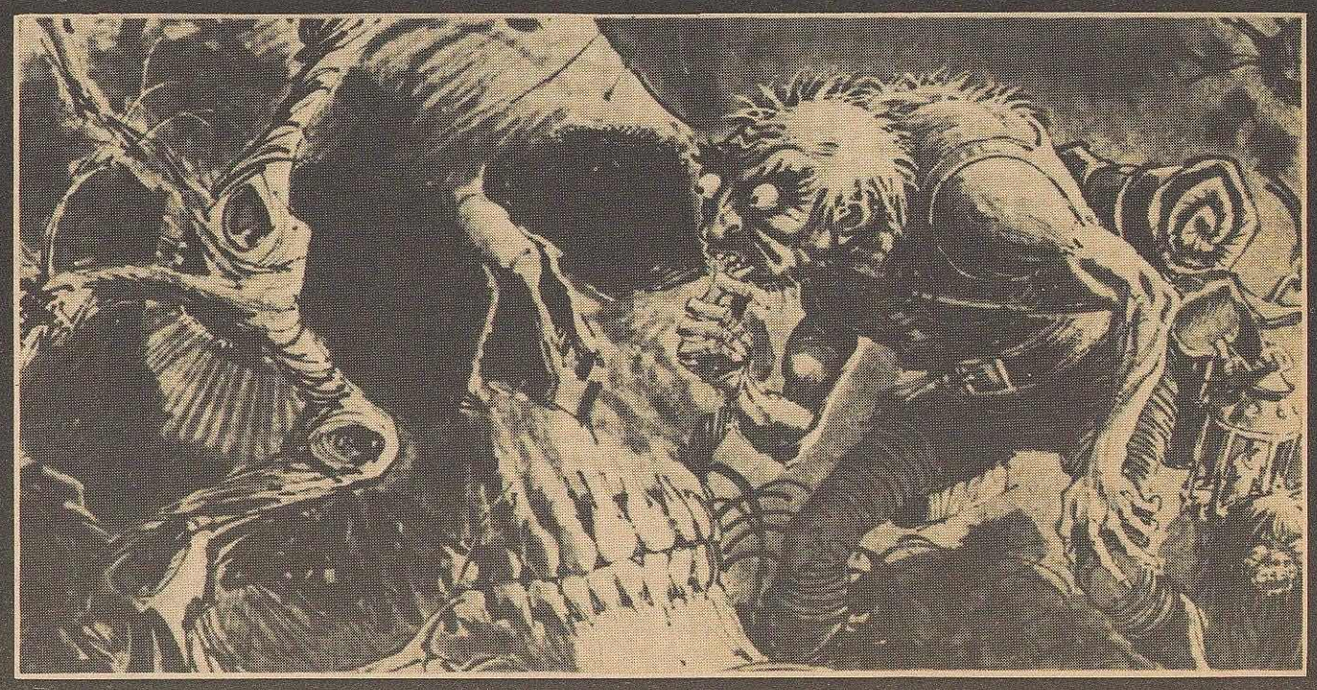

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HERMAN IN BIG XMAS TV SPEC

PETER NOONE is to star in one of ITV's principal Christmas attractions this year. Supported by his Herman's Hermits group, he is to host a major variety special which Granada-TV will record at Manchester Golden Garter Club on December 13. Several big name personalities will guest in the show and are at present being booked by producer Johnny Hamp. The spectacular will be screened over the full ITV network at 10 p.m. on Christmas Eve.

Val Doonican's second special for ATV, the company with which he recently signed a long-term deal, will be networked at a peak hour on Christmas Day. It will take the form of a Christmas party and will feature many guest artists — the first to be confirmed are Ken Dodd and Stephane Grappelly.

Among BBC-TV's Christmas plans are Rod McKuen narrating the Young Generation's interpretation of "Jesus"; a Morecambe and Wise special; Cilla Black hosting "Christmas Night With The Stars"; the film of Frank Sinatra's November 16 concert in London; and the usual two editions of "Top Of The Pops" surveying the past year.

LATEST TOM JONES GUESTS

ATV begins screening the third and last series of "This Is Tom Jones" on Sunday, November 29. Transmisson order of guests includes Jack Jones, Jerry Reed and Joey Heatherton (29); Harry Secombe and Florence Henderson (December 6); Buddy Greco and Nancy Wilson (13); and Caterina Valente (27). There will be no screening on December 20, because Tom's special Christmas show will be transmitted midweek on Christmas Eve.

The Tom Jones shows currently being screened are the backlog of programmes from Tom's second series. These come to an end on Sunday, November 22, when Sammy Davis is the special guest.

Dream Police, Zoo and Genesis are featured in BBC-2's "Disco 2" on Saturday, November 14. The edition showcasing Fleetwood Mac will now be screened the following week (21). New Deram group Satisfaction

is to be filmed in performance at Tottenham Sisters Club for inclusion in the November 28 show.

BBC-2's new country-and-western series, which is being filmed at London's Nashville Rooms, is to be transmitted weekly from Friday, November 13. Titled "George IV", it is named after George Hamilton IV who hosts the series. The Hillsiders are resident, and John D. Loudermilk and Little Ginny guest in the first edition.

A complete guest list has now been set for the remainder of Ed Stewart's BBC-1 children's series "Edandzed." It comprises Sounds Incorporated (Saturday, November 14), Wishful Thinking (21), Vanity Fare (28), Gulliver's People (December 5), the Freshmen (12) and Peter Noone with Herman's Hermits (19).

ATV's "The Golddiggers In London" begins an 11-week run on Saturday, November 14. In America, the series is the annual summer replacement for the "Dean Martin Show", and this is the first year it has been filmed in London. The Golddiggers are a group of lovely American girl singers and dancers.

HOLLIES, DES, PICKETTY ON TV

Two current Chart attractions are booked for TV appearances next weekend. The Hollies guest in BBC-1's "Rolf Harris Show" on Saturday, November 14, and Des O'Connor is booked for ATV's "The Golden Shot" the following day (15). Guesting in BBC-1's "Basil Brush Show," are the Pipkins (Friday, November 13) and Pickettywitch (20).

COMFORT: LP TITLES, HOME DATES, TO U.S.

MATTHEWS' Southern Comfort's postponed American tour has now been re-scheduled for early 1971. A spokesman for the group told the NME that the visit is now almost certain to begin in January, although details are still being finalised. The group was due to have toured the States this month, but postponed the trip because of the British success of its "Woodstock" single which beat both rival versions — by composer Joni Mitchell and Crosby, Stills, Nash & Young. An offer from a major Australian promoter for the group to appear in that country for one night only "as soon as possible" is under consideration.

Last week in Los Angeles, Bing Crosby recorded his own U.S. TV special, which American viewers will see on Christmas Day. The show featured his wife and children — and pictured singing together are (left to right) HARRY CROSBY, BING CROSBY, MARY FRANCES CROSBY, Mrs. CATHERINE CROSBY and NATHANIEL CROSBY. It is expected that the show will be seen in Britain at Christmas, 1971.

No new recording deal has yet been signed on behalf of the group, although several major companies are reported to be interested. In the meantime, its next album — and its last on MCA's UNI label — is to be released on November 27. The LP includes three Ian Matthews compositions — **And Me, My Lady** and **The Road To Rondalin.**

Also included are Goffin and King's **To Love** and Neil Young's **Tell Me Why.** Remaining tracks are **Jonah, When She Smiles, Mary Take Me Home, Sylvie, Brand New Tennessee Waltz** and **For Melanie.**

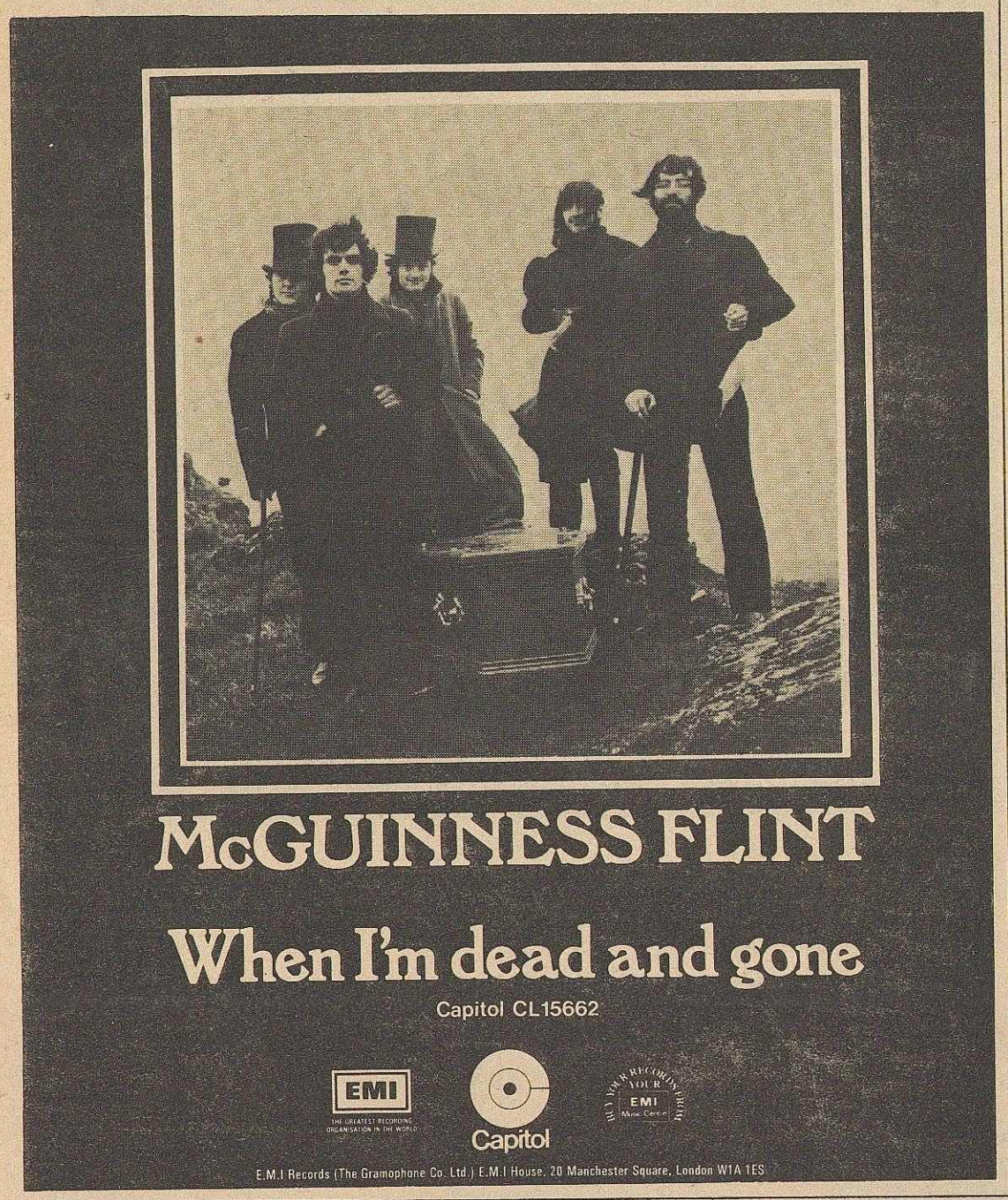
Latest British dates for the group include Colchester University (today, Friday), Birmingham Mayfair (Sunday), Aberystwyth University (November 13), Egham Royal Holloway College (14), Cleethorpes Winter Gardens (15), Sheffield University (20), London Imperial College (21), Hornsey Town Hall (25), Wheatley Lady Spencer Churchill College (27), Manchester University (28) and Cheltenham Town Hall (29).

GINGER IMPORTS NEW MAN

Ginger Baker's Air Force is to be augmented by another African member — he is Nigerian Johnny Haastrup, who will sing with the band, as well as playing organ and guitar. Johnny—like the group's former drummer Remi Kabaka — is a prince of African blood line.

REVISED "IN CONCERT" DATES

Stanley Dorfman's BBC-2 "In Concert" series has been switched to a new spot on Mondays, with Dave Crosby and Graham Nash featured in next week's edition (9). This means that James Taylor will now be seen on November 16, followed by Tony Joe White (23), Alan Price (30) and Mason Williams (December 7). Dates for shows featuring Pentangle, Tom Paxton, Tim Hardin and Randy Newman have still to be set.



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Date Sheet

BANDWAGON EXTENDS VISIT UNTIL JANUARY

THE current British club and ballroom tour by Johnny Johnson and Bandwagon has been extended until January 4, as a result of continued demand by promoters. Latest dates set for the group by the Clayman Agency include Birmingham New Castaways (tonight, Friday), St. Alban's City Hall (Saturday), Wealdstone Railway Hotel (Sunday), Birmingham George Hotel (Monday), London Samantha's (Wednesday), Llandudno Cafe Royal (November 13), Atherton, Thornby Hall (14) and Birmingham Burntwood Baths (16). During his extended stay in this country, Johnson will also be undertaking promotional work on his new "Blame It On The Pony Express'" single.

Tremeloes dates

LATEST British dates for the Tremeloes include Scunthortpe Baths Hall (tomorrow, Saturday), Birmingham New Castaways (November 20), Ayr (27), Kirkaldy Raith (28), Chester Quaintways (December 7), Hereford Flamingo (11), Dudley College of Education (12), Bournemouth Chelsea Village (14), Liverpool Top Rank (16), Blackpool Empress (18), London Elephant and Castle Printing College (19) and Sutton Coldfield Belfry (Boxing Day).

MARMS ITINERARY

MARMALADE returns to its native Scotland next month for a brief three-day tour opening at Glasgow Green's Playhouse on December 18, followed by Perth City Hall (19) and Dundee City Hall (20). After spending Christmas Day at home, the group travels south to appear at Scarborough Scene Two on Boxing Day. Other British dates for Marmalade include Buxton Pavilion (today, Friday), Aberystwyth University (November 13), Bournemouth Chelsea Village (20), University of London (December 4), Coventry of Education (11) and Reading College of Education (12).

DES ON TOUR

ELEVEN venues have now been confirmed by promoter Leslie Grade for Des O'Connor's previously-reported concert tour. Des headlines at Oxford New (November 20 and 21), Gloucester ABC (22), Newcastle Odeon (26), Stockton ABC (27), Hull ABC (28), Liverpool Empire (29), Peterborough ABC (December 4), Birmingham Odeon (5), Portsmouth Guildhall (6), Cardiff Capitol (12) and Shrewsbury Granada (13). After Christmas, Des begins preliminary work on his next Anglo-American TV series.

Bacon Fat is here

SIX-PIECE American blues outfit Bacon Fat has arrived in Britain for a month-long tour, together with ex-Muddy Waters harmonica player George Smith. Tonight (Friday) they appear at London Marquee, followed by Tottenham Sisters (Saturday), London Revolution (Monday), Leicester Il Rondo (November 13) Slough College (14), Birmingham Mothers (15), Hampstead Country Club (16), Plymouth Vandyke (20), Hull University (21), Bexley Black Prince (22) Peterborough Cloud Nine (29), London 100 Club (December 1), Reading Windrush (3), and Slough Community Centre (5). Other dates are still being finalised.

Stars in concert

FLYING BURRITO BROS. pay their previously-reported visit to Britain during the first week of December and appear at London Lyceum (2), Coventry Lancaster University (4) Durham University (5) and Birmingham Town Hall (8). **HARD MEAT** appear wih them on all dates and the **STRAWBS** at Birmingham only.

ELTON JOHN, CARAVAN and SKID ROW appear in concert at Coventry Lancaster University on February 5. This is the first event to be confirmed for the 1971 Lancaster Arts Festival, which runs from January 29 to February 7.

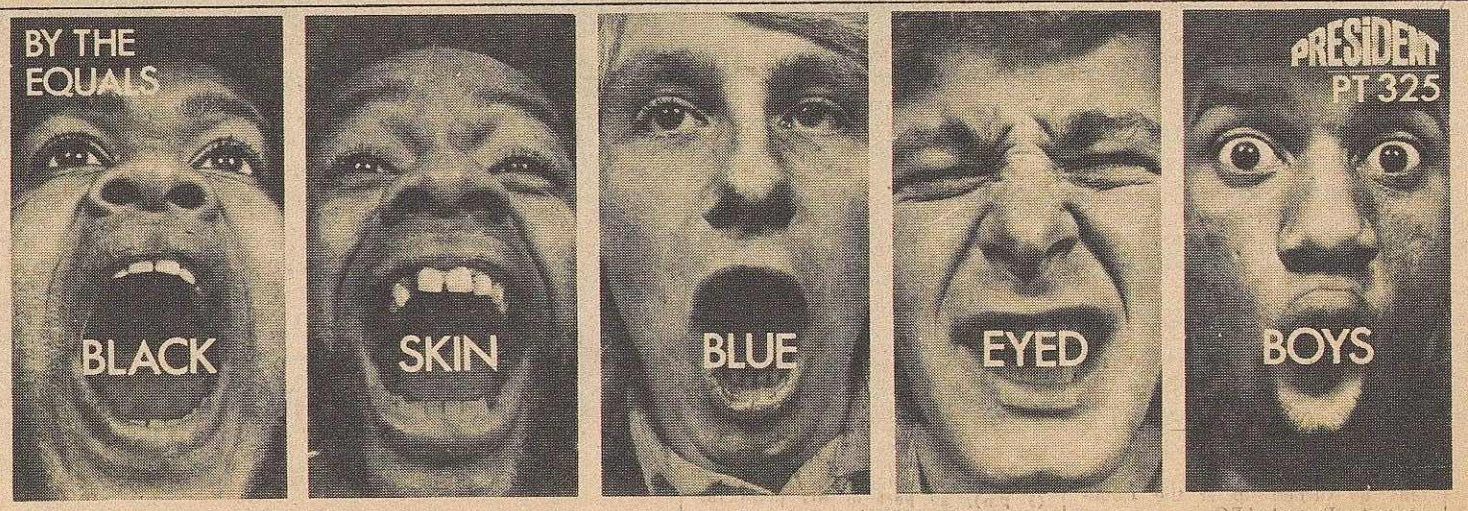
TREES (November 13), CURVED HAIR (20) and AMAZING BLONDEL (27) are in February midday sessions (12.30 - 1.45 p.m.) at Croydon Fairfield Hall. Admission 2s. 6d.

DONOVAN appears at London Imperial College (next Tuesday, 10) and Brighton Big Apple (November 20).

EMERSON, LAKE & PALMER are featured in concert at Manchester Free Trade Hall on December 7 and Oxford Town Hall on January 18.

PENTANGLE plays Bristol Colston Hall on November 22, to replace its recently cancelled date at this venue.

SYD LAWRENCE ORCHESTRA in concert at Harrogate Royal Hall next Wednesday (11).



Jacksons, Glen, Andy, Cash albums; £1 off "Let it be"

SINGLES BY RAY STEVENS, CARL WAYNE

THE Beatles' last album "Let It Be" is being re-released by Apple this weekend — with £1 lopped off the original retail price! The LP was first issued in a special package, which included a book of glossy photographs of the group, and it sold at 59s. 11d. Now it is being made available without the package and the book at a selling price of 39s. 11d. Another album being rushed out today (Friday) is "The Andy Williams Show" (CBS).

"The Jackson Five Christmas Album" is a Tamla Motown release next Friday (13), and on the same day Capitol issues "The Glen Campbell Album". Among November 20 LP releases are "Pickettywitch" (Pye) and "The Johnny Cash Show" (CBS).

Crosby, Stills, Nash and Young have a new single coming out titled "Our House" (Atlantic) and Blood, Sweat And Tears release "Lucretia MacEvil" (CBS). Both discs are issued next Friday.

Ex-Move member Carl Wayne makes his RCA label debut on November 20 with a solo single titled "God's Got Something Up His Sleeve." Singles out the same day include Ray Stevens' "Sunset Strip" (CBS), Lou Christie's "Indian Lady" (Buddah), Long John Baldry's "When The War Is Over" (Pye), the Paper Dolls' "Remember December" (RCA) and a re-release of Horace Faith's "Shame And Scandal" (A & M).

The Bee Gees have decided to switch titles for their first single release since their reunion. The top side now becomes "Lonely Days", with "A Man For All Seasons" relegated to the "B" side. The disc is out today and is reviewed on page 10.

Ginger Baker's Air Force releases its second album at the end of this month, titled "Air Force 2" (Polydor). The band is already in the studios recording its third LP which will be called "The Phew". Said Ginger: "The first number we have cut for this third album is so good that we are thinking of releasing it as a single."

Jack Bruce's jazz album "Things We Like", recorded nearly two years ago just after Cream disbanded, is to be issued by Polydor in mid-January. Joining Jack on the session are fellow Lifetime member John McLaughlin and Colosseum's Jon Hiseman and Dick Heckstall-Smith.

● Ember Records launches its 19s. 11d. "Star Explosion" album series on December 4. First releases include "Rock Explosion" with Jerry Lee Lewis, Roy Orbison, Bill Haley and the Platters; and "Country Explosion" with Roger Miller, Hank Locklin, Patsy Cline and Buck Owens.

DISC SNIPPETS

● **Today (Friday), Apple is rush-releashing the original James Taylor version of "Carolina In My Mind" coupled with "Something's Wrong." Both tracks are taken from his Apple album.**

● Among other belatedly announced releases today are Tim Rose's waxing at the Bee Gees hit "I've Gotta Get A Message To You" (Capitol); and the group which is shortly to tour Britain with the Beach Boys, The Flame and "See The Light" (Stateside).

● **Yorkshire TV has formed its own disc company, York Records, and its first releases will feature artists from its successful "Stars On Sunday" series.**

● Ex-Spooky Tooth organist-singer Gary Wright has signed a long-term contract with A & M Records. His debut album "Extraction" — which includes bassist Klaus Voorman and drummer Alan White among the backing musicians — will be issued shortly, as well as his single "Get On The Right Road."

● **Warhorse, the group formed by former Deep Purple bass guitarist Nick Simper has signed a recording contract with Vertigo. Its first release will be an album named after the group on November 13. Its debut single, a new version of the Easybeats' "St. Louis," will follow on January 1.**

● Independent disc producer and music publisher Peter Eden has formed his own record label, named Turtle. Eden, who once managed Donovan, has signed the Mike Osborne Quintet — and the group's "Outback" LP will be the label's first release in mid-December.

● **Pickettywitch takes label credit as producer on the Billy Budd single "You're Sailing Away," issued by Pye on November 20.**

● Olav Wyper, at present general manager of artists-and-repertoire at Philips Records, has been appointed commercial manager of RCA Records with effect from November 16.

● **MGM president Mike Curb has announced that his company will no longer make records of songs with drug lyrics, or by groups which are known to be on drugs. He called drug groups "the cancer of the industry."**

ONE-NIGHTERS

WHITE PLAINS play Banbury Winter Gardens (tomorrow Saturday), Aberdeen University (November 13), Whitchurch Civic Centre (21) and Sheffield Shades (27).

GINGER BAKER'S AIR FORCE appears at Warrington Carlton Club (next Thursday, 12), Cleethorpes Progressive Garden (22) and Brighton Big Apple (December 4).

JACKSON HEIGHTS is set for London Marquee (next Tuesday, 10), Liverpool University (November 13), Birmingham Mothers (December 5) and Boston Gliderdrome (19).

JON HISEMAN'S COLOSSEUM in concert at Liverpool Mountford Hall on December 8.

WILD ANGELS' November dates include Dunstable California (tomorrow, Saturday), Nottingham Trent Poly (13), Manchester Hopwood Hall (21) and Sutton Coldfield Belfry (23).

MICHAEL CHAPMAN at Nottingham University (tomorrow Saturday), Wolverhampton Poly (next Tuesday), Poole College (Wednesday), London Cousins Club (November 14) and Brighton Top Rank (15).

IKE AND TINA TURNER are to visit Britain at the end of January for several concert appearances. Venues are at present being finalised.

● **Nicky Thomas** in charity promotion at Doncaster Top Rank tonight (Friday). ● New date for **Ralph McTell** at Birmingham Swan next Tuesday (10). ● Booked for Redruth Room At Top are **Storyteller** (next Tuesday), **John Martyn** (November 17) and **Dr. Strangely Strange** (24). ● **T. Rex** and **Status Quo** at Croydon Greyhound this Sunday (8). ● **Desmond Dekker & The Aces** at Scarborough Scene Two on December 19. ● **Quintessence** (November 13) and **Rare Birds** (14) at Plymouth Vandyke. ● **Soft Machine** and **High Tide** at Reading University tomorrow (Saturday). ● **Mott The Hoople, Formerly Fat Harry, Warm Dust** and **Heat** at London Lyceum this Sunday (8). ● Set for Sheffield University are **Balls** (tomorrow, Saturday) **Bob Kerr's Whoopee Band** (November 21) and **Moody Blues** (28). ● **Chicken Shack** (November 27) and **Pink Floyd** (December 19) at Brighton Big Apple. ● **Fairport Convention** in Radio Geronimo benefit show at London School of Economics on December 5. ● **Quintessence** at Dagenham Roundhouse (tomorrow, Saturday) and Cleethorpes Progressive Garden (Sunday). ● **Marty Wilde** at new rock 'n' roll club Norwich Cat Trap, next Wednesday (11).

TIN TIN EXPANDS FROM 2 TO 5

TIN TIN, which came close to Chart honours with its recent "Toast And Marmalade" single, is expanding from a duo to a quintet! Original members Steve Groves and Steve Kipner have been joined by two close friends from Australia, Carl Groszmann — writer of Status Quo's hit "Down The Dustpipe" — and Geoff Bridgeford.

They will shortly be joined by a fifth member, Johnny Vallins, who is flying in from Australia within the next few weeks.

Commented Carl: "The group in its complete five-piece form will be doing live appearances. We have got together a multi-instrumentalist unit in which everyone sings and composes." Tin Tin's new single "Come On Over Again" is issued by Polydor next Friday (13).

SHOWS FOR CHRISTMAS

Anita Harris co-stars with **Freddie Davies** in "Dick Whittington" at Birmingham Theatre (from December 26).

Ronnie Hilton and **Dallas Boys** are in "Babes In The Wood" at Leeds Grand (from December 24).

Barron Knights star in a Christmas revue at Bournemouth Winter Gardens (from December 24).

Dickie Valentine headlines in "Mother Goose" at Leicester De Montfort Hall (from December 26).

John Hanson stars in "Aladdin" at Wolverhampton Grand (from December 26).

Pearl Carr and **Teddy Johnson** appear in "Robin Hood and the Babes in the Wood" at Lewisham Concert Hall (from December 26).

Bryan Johnson is in "Robinson Crusoe" at Salford Victoria, which will be this year's first pantomime to open — on December 11.

Ted Rogers stars in "Aladdin" at Coventry Theatre (afternoons only, from December 26).

Foggy Dew-O appear in "Cinderella" at Southport Floral Hall (from December 26).

AND HERE IS A ROUND-UP OF OTHER CHRISTMAS BOOKINGS ALREADY REPORTED IN THE NME . . .

Cilla Black at London Palladium . . . **Mary Hopkin** and **Lonnie Donegan** at Manchester Opera House . . . **Ken Dodd** at Liverpool Royal Court . . . **Dana** at Doncaster Gaumont . . . **Freddie and the Dreamers** at Cardiff Sophia Gardens . . . **Roy Castle** at Wimbledon Theatre . . . **Joe Brown** at Golders Green Odeon . . . **Clinton Ford** at Barnesley Civic Hall . . . **Susan Maughan** at Bromley New . . . **Dave King** and **Barbara Windsor** at Norwich Theatre Royal.

Closed-circuit TV spec flops

CLOSED-CIRCUIT television of star variety bills received a severe setback in this country last Thursday, when David Frost's spectacular — starring Louis Armstrong and Tony Bennett — played to near-empty theatres in the provinces. The charity show was staged at Finsbury Park Astoria, where 2,000 people each paid between £5 and £20 for a seat.

But the prospect of seeing the show on giant closed-circuit screens, at between £1 and £5 a seat, failed to attract audiences to eight provincial theatres — as an example, 300 attended the 6,000-seater Manchester Belle Vue and only 89 turned up at the 1,500-capacity Bristol ABC.

BIG GUESTS ON RADIO 1

DAVE LEE TRAVIS SHOW (this Sunday, 8): Cliff Richard, Peter Noone with Herman's Hermits and Cat Stevens. ALL OUR YESTERPLAYS (this Sunday): Marty Wilde. CASH AT FOUR (this Sunday): Tim Rose. SUNDAY CONCERT (this weekend): Colosseum.

JIMMY YOUNG SHOW (November 9-13): Butterscotch, Jimmy James and the Vagabonds, Kenny Lynch, Two Of Each, Pattersons, Country Fever, Gingerbread, Purple Broom and Montanas. TONY BRANDON SHOW (November 9-13): Hot Chocolate, Julie Felix, Doris Troy, Harmony Grass and Gulliver's People. TERRY WOGAN SHOW (November 9-13): Pickettywitch, White Plains, Art Movement, Treetops, Putney Bridge and the Jonny Young Group.

SOUNDS OF THE SEVENTIES: Tim Rose (next Monday, 9), Patto (Tuesday), repeat of "Sunday Concert" with Colosseum (Wednesday), Pentangle (Thursday) and Stone The Crows (Friday). Bob Harris has taken over from David Symonds as the Monday compere of this series.

RADIO 1 CLUB: Noel Edmonds at Belfast Tito's (next Monday, 9), Dave Cash at Portsmouth Tricorn (Tuesday), Phil Jay at London Paris Studios (Wednesday), Rosko at Birmingham Blackheath New Carlton (Thursday) and Stuart Henry at Aberdeen Top Rank (Friday).

● **James Taylor is featured in "Folk On One" on Saturday, November 14, and the Spinners appear in "Country Meets Folk" the following day (15).**

● **Bob Callan, who won this year's NME-Manx Radio competition to find the new dee-jay of 1970, begins a series of six 15-minute shows for the station on Sunday, November 14 (3 pm), as part of his prize for winning the contest.**

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RCA

Part two of IAN ANDERSON, Music and the Man

This week THE MAN

Easier to dislike than to like

By NICK LOGAN

ADMITTING that you don't know your subject may seem a strange way to open a profile article. But I must admit straight off that I don't know, or to be more specific don't understand, Ian Anderson. I know a good deal of what goes on on the surface, but any deeper than that is an area Anderson appears to reserve exclusively for a very small and long standing circle of friends.

Because of this, and the fact that he rarely cares about being rude to people, he is an easy person to dislike. But, even if repulsion is the result, it is difficult not to be fascinated by the bewildering complexity of one of the ablest minds to devote itself to rock music.

A year ago I spent eleven days on the road with Jethro Tull in America and watched Ian at work under a variety of testing conditions, time and opportunity enough to allow insight into most personalities. But not his.

Although richly informative as to how the Anderson mind acts, the tour revealed little or nothing as to how it works.

Enigmatic character

He is an enigmatic character, a 23-year-old rich in contradictions. The wild stage extrovert who on tour shuts himself off behind locked doors. The performer who will talk to and entertain with alarming confidence upwards to 18,000 people yet offstage will feign illness rather than get involved in arguments, who doesn't go to parties or clubs, who doesn't mix with other musicians and who has no time for either drugs or alcohol.

During the American trip I was repeatedly baffled by the changes in his personality, how he could one minute be exhuberantly engaged in a game of dressing room football the next squatting on an instrument case in a black mood of hostility.

A few days before Jethro Tull left for their current American tour we talked at the Andersons' new London home, a two-storey modern house which Ian and Jenny have crammed full of old, and often bizarre, curios and furnishings.

He countered my question as to whether he thought he was difficult to understand with: "I am difficult to be absolutely sure of and probably a difficult person to like because I don't mind offending people.

"If someone comes up and says 'Do you want some hash?' or 'Do you want to come along to a party?' for example, it doesn't matter how you tell them that you are not interested it will be a big blow to them. I offend people like that at the rate of one a day."

Most of this arises from people who see Ian Anderson on stage and fix preconceived ideas of what he should be like off stage. To journalists he realises he cannot communicate through and kids who come backstage to talk to the band, to give two examples, he finds it difficult to explain that he is not what they expect.

And he refuses to live a lie. "It does happen that people come backstage with the idea that I should be very friendly and open to them and a nice guy and they go away thinking I am not friendly and am a nasty guy, because unless I put on an act I have no way of getting through to them.

"I would rather hurt people in that way than offend them in a much more serious way by pretending that we have some area of communication between us when we haven't.

"A lot of people think I am just a crud and I just have to live with it."

This refusal to live a lie raises one of the most obvious sides of the Anderson character, his unpretentiousness and his honesty.

On the latter, he maintains: "In some ways this is a very mentally maiming life. You have to keep looking at yourself to see how honest you are, but in other ways it does tend to get easier rather than harder."

He is his own and the band's greatest critic, to a point where he will bend over backwards to avoid the impression of pretension.

Mainly by choice, his is an isolated life; his friends can be counted on one hand. These tend to be acquaintances of a very long standing. Apart from Jenny, who was working at Chrysalis' London office when they met, they include John Evan, the Jethro organist and pianist, and the famous Jeffrey, who Ian grew up with. Both were in his first group.

Ian tells the story of that group in his own inimitable style, part truth, part colourful exaggeration.

He'd had an interest in pop before — seeing that kind of life as an escape route if he failed his exams — but he didn't get going until the sixth form when he and Jeffrey went to a youth club and were amazed to see the local beat group surrounded by girls.

"There they were, all these fantastic birds, long hair, made up false eyelashes and things, crowding round this group of scabby, spotty teenagers called Johnny Breeze and the Atlantics."

'Little girls came to see us'

Ian and Jeffrey, their minds boggling at this glimpse into a world of glamour, set off home to hatch their plans. "Jeffrey had never had a girlfriend in his life," remembers Ian, "and saw this as his introduction to some kind of feminine attachment. He bought a bass guitar, a really pathetic £12 thing with an amp that came wrapped in a cardboard box. I had had a guitar since I was about 11. We started off as this three-piece Johnny Kidd type group playing in front rooms. Little girls came to see us."

Ian's ambitions after he left art college were split between the music business, not necessarily performing but possibly working in a manager's or agent's office, and journalism. He approached the Blackpool Evening Herald to no avail.

His recollections at the time were of wanting a job with some kind of freedom — "to be one's own boss to a certain extent, to be able to meet people."

Instead he stuck with the group which had, by then, lost Jeffrey to the art world and at seven strong had become the John Evan Band, with Ian as singer and second rate guitarist.

Feeling the need to play another instrument, he bought the flute a few months before the band came down to London, selling the guitar to a local music shop. Refused cash for it, he settled for a flute and a microphone in exchange.

So the John Evan Band descended on London. "It was winter and very cold and dismal in Blackpool," remembers Ian, "and the way things were at home the only thing I had to look forward to was sitting in the bedroom listening to the radio. And as things got more dismal and colder I decided it was time I moved off, feeling that some kind of move might at least bring some change of spirit."

Apart from Ian and Glenn Cornick, the band lasted two weeks before they went home. Regrouping with Mick Abrahams and Clive Bunker the newly named Jethro Tull got themselves signed with Chrysalis bosses Terry Ellis and Chris Wright who, for a time, were under the impression they still had a seven-piece band on their hands.

Glenn Cornick remembers how they used to turn up for gigs and make excuses about the three-man brass section getting delayed in accidents.

Right from the beginnings, even when the band was playing unoriginal material, Ian's personality came through the music. At the start it was the floor-length woollen overcoat, a parting present from his father when he left Blackpool, and his antics with the flute.

Strangely he reasons away the "props" as a justification for him being on stage, and says he regarded his singing as "not enough."

Found it frightening

When friends then began to point out that his character on stage was becoming a valuable commodity, and suggesting he should play more into the role, Anderson says he found it quite frightening and dropped any kind of extrovertism for some time.

"After that stage it crept back," he says, "and when it did it had nothing to do with confidence. It had begun to be a personal expression of the music, something that amplified the music to me and I hope to the audience as well. It was a visual extension of the music . . . as are the clothes I wore, and still do, the swirling coats and that.

"I express myself through these clothes. It is like a miner putting on overalls because it is the right gear for the job."

The phrase "right gear for the job" is worth pondering on. One may wonder when Ian Anderson takes off the "right gear for the job" and, if it is a front, what lies behind it. Is it a facade to a shrewd young man who has recognised and used his assets to their utmost or the window on a rare and brilliant mind?

Jeffrey, when I gave him a lift home after the interview, agreed with me that Ian had changed little or nothing since Jethro Tull but, on the other hand, registered surprise when I said that I still didn't understand him.

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FRONT ROW REVIEWS

'PENNY' COMUS

COMUS, undoubtedly one of the best new groups to emerge this year, helped the Red Bus Company's "penny concert" tour more swiftly into top gear at Brighton College of Education on Tuesday night.

The group had a full house (several hundred were turned away) calling for more at the end of their excellent 30-minute performance.

Their music can be at times semi-classical, mid-Elizabethan, avante garde and futuristic in the space of one number without sounding muddled.

This came over particularly well on "The Prisoner" and "Song For Comus" when leader Roger Wootton offset his peculiar rattling, gurgling voice against the childlike tones of the lovely Bobbie Watson.

Comus is certainly a group I hope to hear a lot more of, and the same applies to Titus Groan. Frankly, I prefered the instrumentalisation of this fine musical group to the vocals which tended to lack life.

The bill was completed by Demon Fuzz, a coloured group who played a brand of spirited soul in fairly good manner, and the folksy Heron who include a touch of humour to good effect. — **RICHARD GREEN.**

TYA

WITHOUT a doubt, Ten Years After have always been a people's band . . . playing to and for their audiences. Never over or above their heads.

Despite the fact that it seemed like the start of the monsoon season TYA filled the Civic Hall at Dunstable on Monday Night to the point of overflowing.

It was a most enjoyable night when Alvin, Chick, Leon and Ric went back to the roots and created some nice crowd reaction.

Starting with the now familiar riff of "Love Like A Man," they then presented some new material from their next album which included "I'm Comin' Home."

"Good Morning Little Schoolgirl" brought forth cheers of approval and countless bobbing heads.

"I'm Coming Home" was the obvious show-stopper which had Chick a-top of his hammond organ leading the cheering, yelling, dancing crowd into a right old rave-up for their encore of "Sweet Little Sixteen."

Those who did wish to make Ten Years After the subject of their own petty controversy should be well le alone to get on with their mindless rappings. For me I'd rather just go along like most people and hear some good contemporary rock. — **ROY CARR**

T REX

DESPITE their insistence that the ticket prices for their concert tour were kept to a maximum of ten shillings this did not by any means attract a big crowd for T. Rex's performance at Hull City Hall, on Friday evening. A pity really because those who stayed away missed a wonderful treat.

To begin with Messrs Bolan and Finn went through a highly polished acoustic session in which they played "Deborah" and "One Inch." Then they quickly switched over to electric guitars for a unique set of rock numbers including "Elemental Child," "Is It Love" and "By The Light Of The Magical Moon." The duo have now changed their stage presentation completely and no longer do they hang around almost motionless — nor, does Marc sit cross-legged on the floor anymore. Instead they both keep on the move and the audience seemed to enjoy this quite a lot.

The atmosphere the duo creates is fascinating and the effect is startling, they really make you feel as though you are actually in on the act.

I was pleased to see that they have retained "Summertime Blues" for their final number which the audience really appreciated. For several minutes after they had left the stage the applause carried on but obviously the duo did not consider it strong enough for them to follow it up. — **RAY NORTROP.**

DEEP PURPLE

DEEP PURPLE cut short their Tour De France on Sunday, after a stunning set at the Paris Olympia.

The previous night, the group had played at Dourges in a place which might hold 800 comfortably. The French promoter managed to pack 2,000 people in, and apparently girls were fainting away all over the place, and had to be lifted over the heads of the audience because there was nowhere else for them to collapse.

So when the news came through about the ghastly tragedy at St. Laurent Du Pont, where 142 French kids got wiped out in a fire, Purple decided they'd had quite enough of France and the French and French organisation.

"Except for Paris," singer Ian Gillan told me backstage at the Olympia after Sunday night's gig, "French audiences all seem musically thick and completely apathetic."

I'd flown over to join Deep Purple in Paris for their Olympia gig. I've seen them maybe a dozen times this year, but it was on Sunday that it all came home to me about Roger Glover.

Roger is a fantastic bass player. I talked to Ian Gillan about Roger and he agreed.

"Yeah, he doesn't get so much glory as Jon or Ritchie, because Rog is very unobtrusive. The rest of us are dead flash on stage, but Rog just choogles along quietly on bass, keeping a rock-steady beat for little Ian, and keeping Jon and Ritchie up to scratch with chord progressions when they're freaking out all over the place."

I noticed that Purple's stage act is undergoing a subtle change, but they still keep in the numbers that they're known for by audiences throughout the world — "Mandrake Root," "Child In Time," "Speed King" — and, of course, "Black Knight" has been added as an encore number.

Sitting in the wings of the Olympia noting the changes they're going through, I was joined again by singer Ian, who doesn't take part in the purely instrumental "Wring That Neck."

"Jon's added electric piano now, and uses both that and his old Hammond organ in some of the numbers. And just listen to how fast Ritchie's playing these days — much faster than Alvin Lee, yet every note is as clear as a bell. Oh, listen to how they play this next part . . ."

Whereupon the other four played the "next part" of "Wring That Neck" differently than they've ever done before.

That's probably the reason that Deep Purple's stature has grown so hugely in recent months. People keep going back to see them, knowing approximately what they're going to get — loud, hard, showmanship rock. But never played exactly the same way as the last time.

They know they'll hear Ian's uniquely high, screaming voice. Jon's keyboards pumping out all the musical changes from rock to jazz to classical to rock again. Little Ian's wild, uninhibited drumming. Ritchie's violent express-train guitar playing. And Roger's powerhouse of a bass. **ALLAN McDOUGALL.**

JACKSON 5 STILL DO CHORES AT HOME

reports
ANN MOSES

OUTSIDE their back window, the lights from the steel mill flashed as the molten metal poured into the waiting moulds, while the incinerators belched out more black soot. It was snowing. The combination of soot and snow made the air a thick grey haze.

Inside, things were not grey, but bright and happy as five youngsters joyfully sang along to the Temptations' latest song blasting out from the radio. These are the thoughts that the Jackson Five's memorise of their days growing up in Gary, Indiana. They are thankful for the music that took them out of the ghetto.

Music has always been a part of the Jackson family life. Their father, Joe Jackson, had been a guitar player in his youth and he often taught the boys songs on his guitar. The three older boys, Jackie, Tito and Jermaine were constantly singing along with the Supremes or the Temptations whenever their songs came on the radio.

But music then was merely a form of entertainment within the family. There was never a thought about music being a profession.

But Jackie, the oldest, remembers: "On our street in Gary — which was called Jackson Street, though it wasn't named after us — most of the kids were starting to get groups together. So we did the same thing. We had always sung along with the radio, so we just took it a step further and started performing at our school's talent shows."

The trophy they won for their first talent show has a small place of honour in their new Beverly Hills Home. Just three years after their first public appearance in Gary, the family, consisting of Jackie, Toriano (Tito), Jermaine, Marlon, Michael, father Joe and mother Katherine, sisters Janet, Latoya and Maureen, youngest brother Randy and cousins Johnny Jackson and Ronnie Rancifer, now lives in a large house with big glass windows that look out on to tree-covered hills behind their Californian home.

Just around the corner are dirt trails made by Jackie and Tito, who love to ride their motorbikes in the soft earth. In the backyard is a basketball court where all the boys play their favourite sport. In fact, if Jackie could have two professions, he'd place professional basketful right after performing!

The hit-making Jackson Five actually lead two lives.

On stage they are the essence of enthusiasm, soulfulness and driving showmanship. The public often makes the mistake of expecting performers to be as flamboyant and wild off-stage as they are on.

In this case, it is a mistake. All the brothers are down-to-earth young men, very much involved in just growing up. Their pleasures are simple and their taste reserved.

Jackie, 19, though on the quiet side, is not as shy as his brother Tito, 16, When you first meet him, he warmly extends his hand in a welcoming handshake. It takes a little while, but the more time you spend talking with Jackie, the more he opens up. His relaxed and smiling face puts you at ease quite quickly.

Steady

Jackie's first interest outside of music is his steady girl friend. With her, he spends his free hours swimming at Santa Monica beach, seeing the latest movie in Hollywood or picnicking in Griffith Park. So many of California's recreational activities are new to this family and they seem to appreciate what so many Los Angeles people take for granted.

Tito, like Jackie, has a steady girl and likes to spend much of his free time with her. Tito is very interested in mechanics and can often be found tinkering with his motor-cycle out in the family garage.

Tito is the shyest of all the brothers and finds fame sometimes hard to cope with.

"When you're a star, you can't do everything everyone else can. You can't go everywhere you want," he explains. It was just weeks ago that the Jackson Five flew to Detroit to headline the Joe Louis Benefit Concert and were met at the airport by 2,500 over-enthusiastic fans!

Their mercurial rise to fame is astounding and their huge fan following (which embraces all sections of the country) is even more amazing when you realise they have made only a handful of television appearances and just ten concert appearances — in Philadelphia, San Francisco and Los Angeles (where they set an attendance record at the LA Forum, drawing 18,675 people) and seven other major cities.

Like Tito explained: "When we went with Motown, we wanted our music to satisfy both the Blacks and White in the audiences, so we chose a sound between rock and pop. We call it Bubblegum Soul."

Jermaine, who's 15, is a favourite with the young ladies, His brothers say that all the girls at school have crushes on him and they don't hesitate to tease him about it.

With the exception of Jackie, who has graduated, all attend public school in Los Angeles. Jermaine is the real student of the group, bringing home the best grades and seriously planning a college career.

Marlon, like Tito, is quiet. Because of his age of 12, his interests centre round his music, sports and television. He and Michael are avid cartoon fans.

Michael, at 11, is the group's lead singer and choreographer. As you talk to him, it's all he can do to keep from dancing to the music being played in the background. He never keeps still! His favourite pastimes, outside of music, include "swimming, playing basketball, catching lizards and killing snakes in the hills behind our house"!

At home, the Jackson Five are not treated like stars. They rehearse after school three days a week and must have their homework done before there is any play.

"All the boys have chores," their father, Joe, told me. "They have to clean their own rooms, wash dishes, mop and wax the floors. We want them to be good boys and to respect their mother and father."

They've come a long way from their modest Gary home. All the youngsters admit their dreams are coming true. There was the dream of moving to California to live, and Jackie remembers: "I used to sit and watch the 'Ed Sullivan Show' and I'd say, 'You know, I'd like to be up there.' Now we've been on his show twice and it's hard to explain just how we felt when we did it. I just know it was a great great feeling!"

JACKSONS (l. to r.) JERMAINE (15), MARLON (13), SIGMUND (JACKIE) (19), MICHAEL (11) and TORIANO (TITO) (16).

BANDS' GREED KILLING MARKET

STAN WEBB of CHICKEN SHACK continues his expose of the current scene, to RICHARD GREEN

THE story so far: Our hero, Stan Webb of Chicken Shack, has returned from Aemrica some 20,000 dollars out of pocket and disillusioned about the alleged success in the New World of British groups. He has exploded the myth and attacked musicians who live on their ego. Now read on.

"The music scene is being killed by bands asking so much money that nobody can win," Stan insisted. "A lot of small bands are asking the kind of money that bands like Zeppelin get — if the promoter pays it he can't cover his costs and if he doesn't pay it the band goes without.

"We played the Black Prince at Bexley a couple of weeks ago on a percentage and came out with more money than some of these groups ask. People are willing to go and see you if they don't have to pay fortunes to get in. And if you get a lot in, the promoter earns more and so do you on percentage.

Embarrassing

"We've been around for three years now and a lot of clubs can't book top bands because of the money they ask. We've had people coming up to us and thanking us for playing . . . that's embarrassing because we're in the business to play and it's a bloody shame that the people who make the bands in the first place can't go and see them."

By now well into his subject, Stan went on: "You're doing it for music because you must like music, but anyone who says they're not in it for money as well is just plain lying. Some of these bands are so conceited. I used to be a big head when I started out but I thought about it and realised I was wrong."

But Stan doesn't put the recent failure of a number of clubs entirely down to the groups. Promoters, he reckons, must share a lot of the blame.

"Ninety-five per cent of the promoters couldn't care less about the way they run things, they get up in the morning and go to work and just run clubs at night for a bit of extra money," he stated.

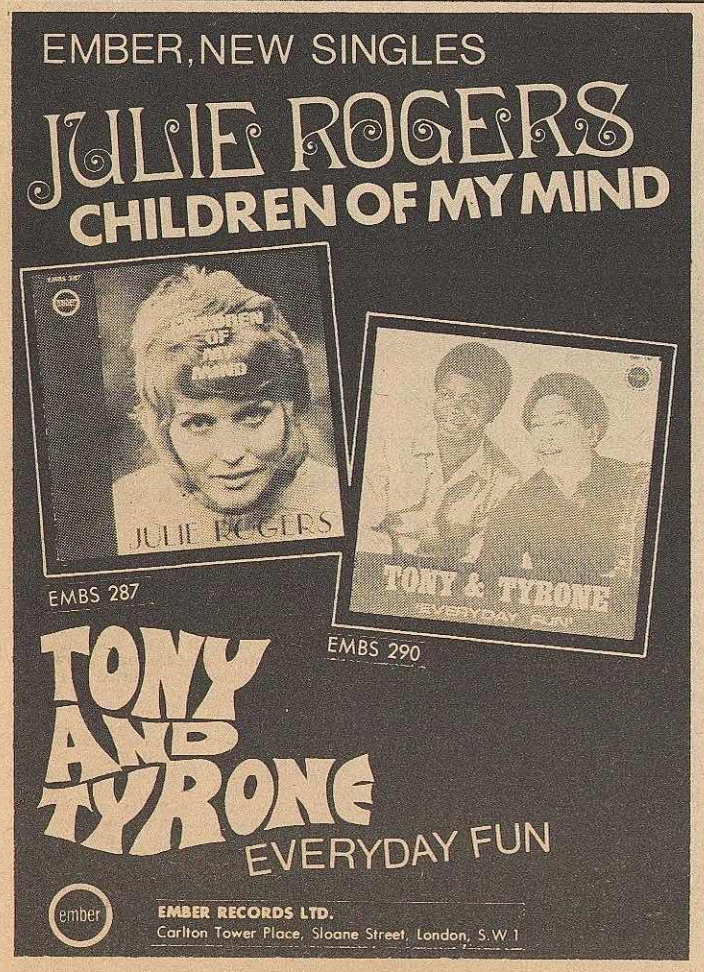
"Blokes like Bill Graham who runs the Fillmore East are thorough professionals and so are promoters in Detroit, Los Angeles, San Francisco and Florida. They are pros and they know how to do it. They told me that they were running their end properly and that's all they asked of us.

"They'll give you anything you want if you do what they want. There are some blokes running clubs here who are a joke, it's laughable, it really is. Some of them think you are a thick guy who can only go on stage and act the fool, they don't think you've got any sense at all. On the other hand, Weston Super Mare, Leeds University and Scotland are incredible, they really do things properly."

Led Zeppelin's personal assistant, Richard Coles, joined us and agreed with all Stan had said. This prompted Stan to launch off into a tirade about another form of group.

"In America, the Moody Blues are tremendoussly big on records, but only on records, they don't really appeal to the majority of audiences there because they don't have an exciting act," he told me. "But they don't go round telling everyone how marvellous they are and making out like they're a bunch of kings.

(Continued on page 21)



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YES, we really do have 50 copies of Pickettywitch's album as prizes and you can win one of them absolutely FREE! With two hit singles to their credit already and a third, "Baby I Won't Let You Down" tipped to make the charts shortly, this album released next week is one of the most important pre-Christmas LPs.

And it's so easy for you to win yourself a copy. All you have to have is some knowledge of the group itself and it's diff.cult to see how you can go wrong.

Here's all you have to do.

Below are 10 questions with alternative answers coded A, B or C, only one of them being correct. You have to complete the free entry coupon by filling in the correct code letter against the appropriate question.

For example if you think the answer to Question 1 is "Two years ago as a nine piece group" then write B in the first square and so on until you have completed the coupon.

When you have done this, place the coupon in an envelope and post it to the address shown on the bottom of the coupon marking your envelope: Pickettywitch Quiz.

The first 50 correct entries examined on the closing date, first post November 16, will each win a copy of Pickettywitch's album which will be dispatched as soon as possible after the result is known.

Important. Before sealing your envelope, copy on the outside back of the envelope the 10 key letters in exactly the same order as they appear on your completed coupon. DO NOT ENCLOSE THE SUPERSTAR QUIZ coupon or any other matter.

The new line-up of PICKETTYWITCH (l to r) POLLY BROWN, BOB BRITTAIN, BRIAN STUART, CHRIS WARREN, KEITH HALL and seated PETER HAWKINS.

THE QUESTIONS ARE . . .

1. When was Pickettywitch first formed
- A) From session musicians four weeks before release of their first hit
- B) Two years ago as a nine piece group
- C) Three years ago by Butlins for holiday camp shows.

2. The title of their first record was?
- A) "You've Got Me So I Don't Know"
- B) "That Same Old Feeling"?
- C) "Gimme Dat Ding"

3. Before joining Pickettywitch, Polly Brown was?
- A) A singer with a band
- B) A TV hostess
- C) Was still at school

4. The group first appeared on TV in which show?
- A) "Opportunity Knocks"
- B) "Top Of The Pops"
- C) "This Is Tom Jones"

5. The group took the name Pickettywitch from
- A) A nursery rhyme
- B) A village in Somerset
- C) The telephone directory

6. The group's records are produced by?
- A) John Macleod
- B) Mickie Most
- C) John Burgess

7. The other member of the group who shares singing honours with Polly Brown is?
- A) Keith Hall
- B) Brian Stuart
- C) Chris Warren

8. The name of the group's organist is
- A) Bob Brittain
- B) Michael Tomich
- C) Brian Stuart

9. How many members of the group have been replaced since their first hit?
- A) One member
- B) Four members
- C) Two members

10. Their latest single "Baby I Won't Let You Down" was written by?
- A) Tony Macaulay/John Macleod
- B) Les Reed/Geoff Stevens
- C) Lennon/McCartney

RULES FOR BOTH QUIZZES. — The competition is open to all readers in Great Britain, Northern Ireland and the Channel Isles — except employees (and their families) of IPC Magazines Ltd., and the printers of New Musical Express. The Editor's decision is final and binding.

Free entry coupons

PICKETTYWITCH

QUIZ NO 1

My ten answers in the Pickettywitch Quiz are given below. I agree to accept the Editor's decision as final and binding.

1		6	
2		7	
3		8	
4		9	
5		10	

Name .....

Address .....

..... Age .....

Post to: NME Pickettywitch Quiz, 1-2 Bear Alley, Farringdon Street, London, EC4X 1AJ (Comp.)
Closing Date: 16th November, 1970

SUPERSTAR

QUIZ NO 2

My five answers in the Superstar Quiz are given below. I agree to accept the Editor's decision as final and binding.

1		2		3		4		5	

Name .....

Address .....

..... Age .....

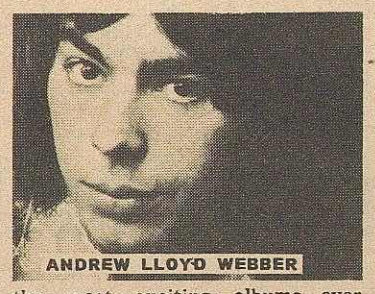
Post to: NME Superstar Quiz, 1-2 Bear Alley, Farringdon Street, London, EC4X 1AJ (Comp.)
Closing Date: 16th November, 1970

25 copies of Jesus Christ Superstar at £4 each!

COSTING £20,000 plus to record "Jesus Christ Superstar" ranks as one of the most expensively produced double-albums ever released, hence the price of nearly £4. BUT YOU COULD WIN ONE FREE!

We're giving away 25 copies of this superb album as prizes in this simple quiz in which all you have to do is answer just five questions correctly.

This is the way to enter and win yourself £4 worth of one of the most exciting albums ever produced.



ANDREW LLOYD WEBBER

TIM RICE

Below are five questions generally based on the album with alternative answers coded A, B or C, only one of them being correct.

If you consider the answer to Question 1 is "Hair" then you write B in the first square and so on until you have completed the five questions.

When you have done this, place the coupon in an envelope and post it to the address shown on the bottom of the coupon marking your envelope Superstar Quiz.

The first 25 correct answers examined on the closing date, first post November 16, will each win a copy of this album which will be dispatched as soon as possible after the result is known.

Important. Before sealing your envelope, copy on the outside back of the envelope the 5 key letters in exactly the same order as they appear on your completed coupon. DO NOT ENCLOSE THE PICKETTYWITCH QUIZ coupon or any other matter.

HERE ARE THE FIVE QUESTIONS:

1. Murray Head who sings the part of Judas Iscariot on the album recently appeared in which West End musical?
- A) "Charlie Girl
- B) "Hair"
- C) "The Great Waltz"

2. Superstar Jesus Christ is played by Ian Gillan who is the lead singer with which group?
- A) Pink Floyd
- B) Deep Purple
- C) Fotheringay

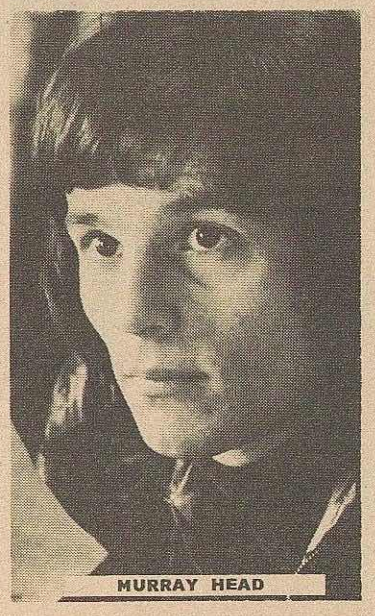
3. A single called "Superstar" has been released by MCA and is sung by?
- A) Ian Gillan
- B) Labi Siffre
- C) Murray Head

4. Mike d'Abo who plays the part of King Harod was once the lead singers with which group?
- A) Hollies
- B) Manfred Mann
- C) Fortunes

5. Tim Rice and Andrew Lloyd Webber have previously written one other religious work. It was released on Decca and called?
- A) "Joseph and His Amazing Technicolor Dream Coat"
- B) "The Man From Nazareth"
- C) "They Called Him Superstar"

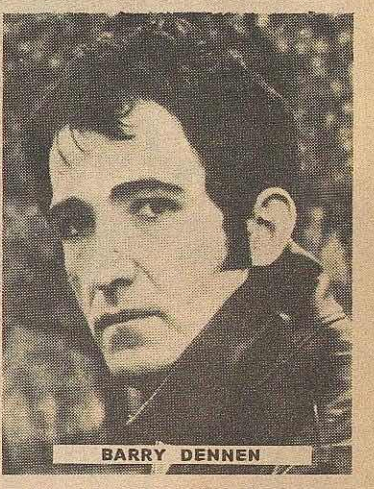
MIKE D'ABO

YVONNE ELLIMAN



MURRAY HEAD

IAN GILLAN



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New feature

POPSCOPE
PREDICTIONS BY MAREVA

SPECIAL predictions for those of you who have birthdays next week, including Ken Dodd, who will be 38; Roy Wood (Move) 24, on Sunday; and Chip Hawkes, 24, of the Tremeloes, on Wednesday.

The coming year holds much excitement and there is an indication you may enter into something entirely new. Some bitter disappointment in the past year will be amply compensated for in 1971. Don't take life so seriously. Become more of a joiner and you'll find more happiness. Finances will be steady but watch spending next October. May and June will be your best months. Your musical tastes will expand and you will make a new discovery which brings you much enjoyment.

THE WEEK AHEAD . . .

SCORPIO (Oct 23 — Nov 22): You'll find musical enjoyment on Thursday if you look for it. Some worry will depart then. Happier prospects by the weekend.

SAGGITARIUS (Nov 23 — Dec 20): Keep a sharp look-out for someone who wants to help you. Your instinct will tell you if you should accept this. A purchase you are contemplating may prove worth while now.

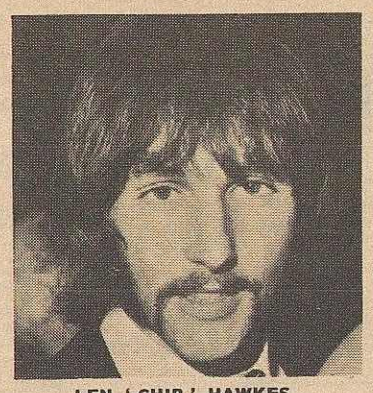
CAPRICORN (Dec 21 — Jan 19): You have a swinging time ahead of you on Wednesday or Thursday when, through music, you should encounter someone who interests you. But don't be too forward. Play it cool.

AQUARIUS (Jan 20 — Feb 18): Many should find a lot of happiness from a new record or a new sound this week. It will be a carefree time for you, specially on Thursday.

PISCES (Feb 19 — March 20): Make up your mind this week and stick to your decision. Your intuition is in good form. Get something to do with musical reproduction fixed.

ARIES (March 21 — April 20): Keep your eyes open for a bargain. You should find a good one this week. You will also discover a new music taste which should please you.

TAURUS (April 21 — May 20): Be on your guard if someone wants to be too helpful this week. The motive may be unseen as yet. Try to get out for enjoyment on Friday or Saturday.



LEN 'CHIP' HAWKES

KEN DODD

GEMINI (May 21 — June 20): Any depression you have felt recently will be alleviated this week. Musically, it will be a stimulating seven days.

CANCER (June 21 — July 21): Don't be too confused by advice which conflicts. Think it over carefully and then make up your own mind. For entertainment, Monday is the best day.

LEO July 22 — Aug 21): Although things may be heavy this weekend, they liven up by Tuesday and the rest of the week should swing. Listen out for a new sound on Friday. You should become a fan.

VIRGO (Aug 22 — Sept 21): An exciting time for all and romance indicated. You could meet up with an interesting new friend on Thursday or Friday at a musical gathering.

LIBRA (Sept 22 — Oct 22): Buy the record you've been wondering about. It will bring you a lot of pleasure for quite a time. And try to get out more this week. Saturday is your best day.

New feature

What the NME Charts reveal

By NICHOLAS COMFORT

THE NME first published its British singles chart back in 1952; four years later, in April 1956, the full top thirty appeared for the first time.

Since then more than 3,000 singles, EPs and even LPs have jostled together in the charts, many disappearing after a week or two but a few heading for the top and staying there.

In the early days, when competition was slack and faceless band-singers had records released like clockwork every three months, a top-ten disc could count on a longish stay.

More recently, with non-stop pop radio, sales have been concentrated over a shorter period, with the result that only an exceptionally long stayer will notch up anything like the "points" total in chart terms reached by the hits of the past.

Since 1956 just under 200 discs have scored more than 300 points on the NME chart (30 for a first place, one for number 30). But this year, for example, only three have so far passed the 300 mark — "In The Summertime," "Bridge Over Troubled Water" and "The Wonder Of You."

Scored over 500

A total of 58 have passed the 400 mark in the chart's 14-plus years. Of these 15 have scored over 500 . . . the most recent being Ken Dodd's "Tears," five years back!

The biggest hit of all might well have scored over 1,000 points if the Top Thirty had existed when it first appeared in January, 1955. For Bill Haley's "Rock Around The Clock" has been in the chart on no less than eight occasions, most recently in 1968.

It had three separate spells in the Top Ten, with two at No. 1, and spent 22 weeks in the twenty. It was in for three long spells when only a 20 was being published, and even without the extra points from the "lower reaches" would be guaranteed at least 741 on the present scoring system.

Not far behind comes Acker Bilk's "Stranger On The Shore." Released in October, 1961, it entered the chart in December, reaching the top spot the first week in 1962. The time it left the chart in August that year after a run of 39 weeks (a record for a continuous stay in the list) it had notched up 715 points.

In third place comes Russ Conway's "Side Saddle" which amassed 635 points in 30 weeks from February 1959.

Others in the NME all-time Top Ten:

553 Diana	**Paul Anka**	**1957**
551 True Love	**Bing Crosby/ Grace Kelly**	**1956**
545 I'll Be Home	**Pat Boone**	**1956**
542 Who's Sorry Now?	**Connie Francis**	**1958**
534 She Loves You	**Beatles**	**1963**
531 Hound Dog	**Elvis Presley**	**...1956**
534 Tears	**Ken Dodd**	**1965**

Amazingly two of these, "True Love" and "Hound Dog," never reached the top spot — the Crosby/Kelly disc never got above fourth place.

In the last three years only three entries have come anywhere near this level. Engelbert Humperdinck's "The Last Waltz" almost broke the 500 in 1967, and more recently Louis Armstrong scored 406 with "Wonderful World" and the Archies' "Sugar Sugar" managed 425. It could be a long time before we see another, though the signs are that the number of chart entries is falling off, increasing the chances of high scoring.

Singers of the best produced songs in the Grand Prix RTL International (l to r) First: MIKE BRANT for France; second: RICHARD BARNES (England); and MONIQUE MELSEN (Luxembourg).

GERRY BRON (right) receives his runner-up citation for the production of "Go North" from 208 by PAUL BENNETT, with singer RICHARD BARNES centre.

GERRY BRON LUXEMBOURG RUNNER-UP

THE International Radio-Tele Luxembourg Grand Prix for the best-produced disc within their immediate European transmission area — Germany, France, Britain and Benelux — resulted in a win for Jean Renard and Gerrard Tournier "Je t'aime", (CBS, France), with Britain's Gerry Bron second ("Going North", Philips), and Felix Schmitz "En Frappant Dans Tes Mains" (Luxembourg-Sound) third.

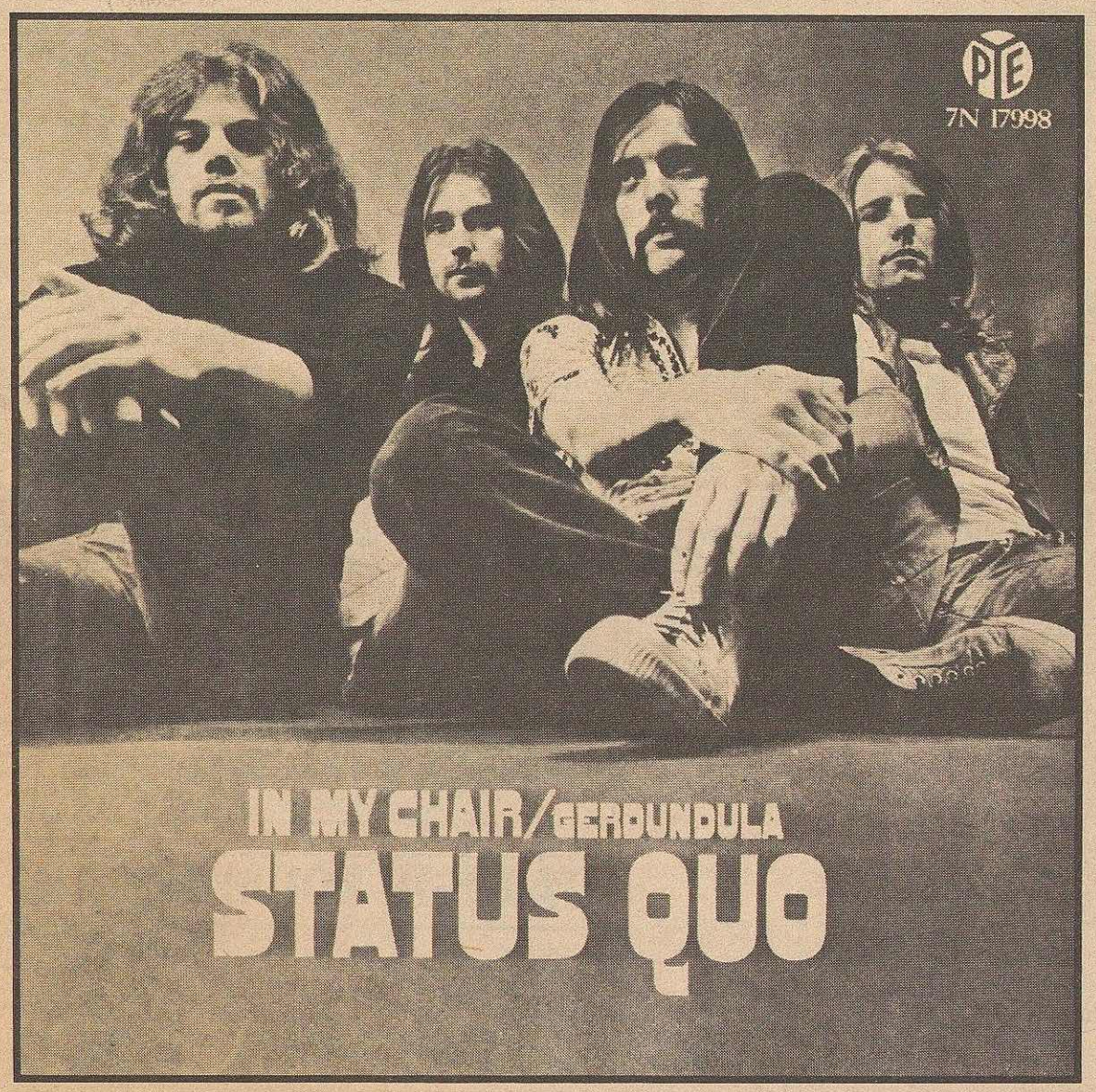
Of course, after ten judges (including myself), under Midem's Bernard Chevry, had picked the winners from tape, a gala TV show in the magnificent New theatre, in Luxembourg city, featured the nine finalist-records, and the artists on them came in for the glory of the awards. Thus France's Cyprus-born Mike Brant, our Richard Barnes, and Luxembourg's Monique Melsen got the prizes after a show, in which Julie Rogers gave the best competitor-performance with Ember's "Children Of My Mind", producer-husband Teddy Foster conducting.

Actually, three discs tied for second place, but after using a secondary method of voting, John McLeod's "Baby I Won't Let You Down," sung by the Pickettywitch, dropped to fourth place, which was tough.

Greatest performance of the five special guests, voted as 208's "Artists Of The Year", was irrepressible Joe Dolan, full of life after a 15-hour long flight back from Rio, Brazil. He tore through two songs, making the TV cameramen race after him like Olympic sprinters. It was a riot!

Radio Luxembourg's new London chief, Alan Keen, is to be congratulated on perfect organisation from the charter plane take-off from Heathrow last Tuesday till it landing Thursday afternoon. And the 208 djs — Tony Prince, Kid Jensen, Paul Burnett, Bob Stewart and David Christian — were amusing hosts to the British party of over 60. Thanks.

ANDY GRAY



A wolf in sheep's clothing: that's 'IN MY CHAIR,' a new single in a pretty bag from STATUS QUO

PYE 7N 17998

AMERICA CALLING

Canadian chartmakers increasing

BY RITCHIE YORKE

IT was only a little over a year ago that Canada was a virtual non-runner in the international music-making scene. Now a scant 12 months and 12 world hits later, it has become the world's third leading music country, after the U.S. and England.

Big jump

It's quite a remarkable feat when you think about it. From nowhere to third place in a year.

The reason for this sudden upsurge is purely and simply because Canadian radio stations have begun to play locally-produced records, and as a result, Canadians have been sinking more and more money and effort into their domestic productions.

The Guess Who, the veteran group from Winnipeg in the Canadian wheat-worsted Prairies, opened the door for Canada with their first million seller, "These Eyes."

Since then the group has had five consecutive smash hits here — "Laughing," "Undun," "No Time," "American Woman," and "Hand Me Down World," which has just been released in England.

Bear got in

Shortly after "These Eyes," Toronto's Edward Bear ("You Me and Mexico") and Vancouver's Poppy Family ("Which Way You Goin' Billy?") bounded on to the U.S. charts, and in the case of the latter, the European lists as well.

The Poppy Family have a new hit in North America with "That's Where I Went Wrong," and Terry Jacks (the group's producer-writer and husband of lead singer, Susan Jacks) has a solo single called "I'm Gonna Capture You."

Not in U.S.

Edward Bear had another hit in Canada with "You Can't Deny It" (a much funkier sound than "You Me And Mexico") but for some unknown reason, it has not yet been released in America.

Anne Murray, the pretty folk-styled singer from Halifax, has a near million-seller currently with "Snow Bird" (which has just got in the NME Chart) and Montreal's Mashmakhan one high on the U.S. charts with "As The Years Go By." The latter is already receiving heavy airplay in Europe.

Biscuit King

In addition King Biscuit Boy (the legendary Canadian blues artist) seems certain to hit the U.S. charts in the next few weeks with his masterpiece revival of the old blues song, "Corinna Corinna." Another Toronto group, Steel River, is making noise with a commercial sigle called "Ten Pound Note."

All of this adds up to one thing — Canada is having a mini-boom in the world charts. It's nothing like the English invasion of America in 1963, but it certainly augers well for the future.

It could be that one day in the not too distant future, Canada will rival England as the world's second leading producer of international hits. It's absolutely remarkable. As I said, all the more so because the Canadians started from nowhere.

Ann Moses
Editor of "Tiger Beat"
in Hollywood

GLEN CAMPBELL EXCITED ABOUT ROYAL 'TALK'

WHEN I spoke to Glen Campbell this week, he was calling from his dressing room at CBS Television City, where he films his weekly TV series. He was on a brief break, his schedule being tight as his producers are stepping up the production schedule so Glen can fit in his Command performance at London's Talk Of The Town before Queen Elizabeth, Prince Philip, Princess Margaret, Prince Charles, Princess Anne, Queen Juliana of the Netherlands, King Baudouin of Belgium, Prince Carlos of Spain and other royalty on November 18.

"I'm not even sure what I'll be singing yet because I don't know how much time I'll have! I'm sure I'll be doing 'Phoenix,' 'Gentle On My Mind,' 'Everything A Man Could Ever Want,' and probably 'Impossible Dream.' One thing I do know — it's going to be quite a thrill!"

The weekly TV show dominates most of Glen's time in the fall months so much so that his time in the recording studio is practically zero. "I recorded a bunch of songs at the end of this summer which will be released as a single and another album. But material's so hard o come by! I've gotten a couple of tunes from Jerry Reed, who's a regular on my show, but that's about it!"

Writers

Because the show fills Glen's schedule. I asked him just how much he contributed in putting the show together, aside from performing. "I meet with the writers all the time," he commented. "When I see something that doesn't work on the show, I tell them to lay off of that.

"Actually I look at it this way — anything that's conjured up ou of a writer's head usually isn't funny, unless it's real. Unless it has happened to people or can happen to people — like the situation things that you do in sketches — I think they have to be based on real people or else they don't come off funny. It's proven to me every time that it works like this.

"I pick all the songs on the show with the exception of the big production numbers where everyone joins in singing. I try not to repeat any songs, and so far this year I haven't, although I'm doing 'People' again this week. Each week I have my secretary make a list of the songs that are requested in the mail and I take a lot from that."

Glen recently had to turn down a Western role in a film starring Gregory Peck because his show would still have been in production when filming began on the picture. "There is one script I've been looking at that would really be a funny, funny story with the right people. You'd need a Dean Martin or a Flip Witcon but with the right people it could be a great film!"

Because his show consumes so much of his time, I wondered if Glen didn't in some way miss doing session with some of the big-name artists. He told me, "I miss seeing a lot of the people I used to work with. That's why I went down and played in a golf tournament in Palm Springs last weekend. It's called the music Industry Golf Tournament and I went down specifically to see some of the guys I hadn't seen for a long time. The tournament is made up mostly of the session people, record producers, publishers and so forth. I see a lot of my old friends that way, once a year anyway. But I do miss it a little, yes."

To satisfy a last curiosity, I asked Glen, "Do you feel your great success has stifled you in any way as a fine guitarist? Do you ever feel out of touch in that sense?"

"A little, yes," he answered. "I noticed it when I got Jerry Reed on the show as a regular, and he's a great guitarist, that he kind of sparked me to learn a few new things on the guitar. He's really been a shot in the arm for me, because he is such a fine guitarist, I've actually got to learn some new licks and things to keep up with him!"

Sudden TV spurt in Vancouver

REPORTS MARTIN WEBB

BONNIE and Delaney and their new Friends starred in a television special last Sunday (October 25) entitled Rock Two. Also featured in the Canadian produced CBC presentation were Vancouvers' Chilliwack (formerly the Collectors), Allan Nichols, former lead singer in the Broadway cast of "Hair," and the Sweet Inspirations, a female vocal group better known for their back-up work behind many famous artists like Elvis.

This programme came surprisingly only two weeks after the American National Education Television Network (NET) aired a special called "Welcome To The Fillmore East," with the **Byrds, Van Morrison, Sha-Na-Na,** the **Elvin Bishop Group** and **Albert King.** It was also to have included the **Flock,** but for some reason they did not make an appearance.

As usual the American production was just a little bit better than the Canadian effort. "Rock Two" was filmed with a sort of "Woodstock" concept in mind, in that in actuality it was a six-hour event which producer-director **David Acomba** edited down to one hour in order to insure that there would be unceasing excitement for the full sixty minutes running time. "Welcome To The Fillmore East," on the other hand, was done in a more relaxed documentary style with lots of back-stage shots and the almost legendary owner of the Fillmores East and West, **Bill Graham,** introducing the acts.

Irregardless of this, as I said earlier, they were both rare and welcome surprises that filled a lately much ignored gap for pop music on North American network TV. Since the demise of "Hullabaloo" and **Jack Good's** "Shindig," and all their lip-sync copyists back in 1966 and '67, and then last years' short-lived "Music Scene," we have been left with nothing but **Dick Clark's** "American Bandstand" and other shows produced by him.

It's a shame because after being one of the first people to bring rock 'n' roll to American viewers on a regular basis almost fifteen years ago, Dick has completely lost touch with what is now going on and almost nobody really takes him seriously anymore.

From time to time once or twice a week it seems, we are also given a generous helping of Kenny Rodgers and the First Edition, this year's "safe" rock and roll band, who are allowed to watch on any of the numerous over 40's type variety programmes which are on every night.

Apart from the telly, October was a fairly slow month for Vancouver with only the Pink Floyd, who have never been here before to my knowledge and Grand Funk Railroad another greatly over-rated and greatly-over-active American Cream-imitating trio appearing here. Things look better for next month though.

CAROLE KING has written many hit songs. Now she's made her own LP called "Writer," now released here.

JOSE FELICIANO with his guide dog, about whom he wrote his famous song, "No Dogs Allowed."

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CCS NEW to the charts

IF Big Bands are ever to make a comeback during this generation, it is to be hoped that it will be along the lines being pioneered by CCS as opposed to the almost necrophiliac desire by many to regurgitate the overworked sound of the late Glenn Miller.

Making their most welcome chart debut on this week's NME Chart at No. 30, with the thunderous Led Zeppelin opus "Whole Lotta Love," the Collective Consciousness Society (to give them their full title) are the latest brain-child of that prolific hitmaker Mickie Most.

Under the much-respected leadership of John Cameron, CCS are in fact a 23-strong progressive orchestra comprising some of the finest contemporary jazz and rock talents in the country. To this, they have added the distinctive voices of the great Alexis Korner and his equally talented protege Peter Thorup.

I'm sure that "Whole Lotta Love" and it's fine flip "Boom Boom" will serve as a fine enticement for their first album which apart from featuring some highly original interpretations of "Satisfaction," "Living In The Past" and "Wade In The Water" includes some strong charts from Alexis and company.

In fact, it seems as though it's all happening again for Mr. Korner and his own band the New Church. It's a strange twist of fate but Robert Plant who sang the original version of "Whole Lotta Love" was with Alexis Korner's Band prior to being asked by Jimmy Page to join Led Zeppelin.—**ROY CARR**

From YOU to US

Full marks for Tony's Comfort!

I READ with disappointment Geoffrey Green's attempt (FYTU Oct. 31st) to "educate" the dee-jays and record buyers who have made Matthew's Southern Comfort's "pathetic cover version" of "Woodstock" a hit. I'm into both Crosby, Stills, Nash and Young, and Matthew's Southern Comfort and undoubtedly prefer the latter group's version of this song.

Crosby, Stills, Nash and Young's "Woodstock" is a decent rocker, but without the singles chart potential of the current Deep Purple and Black Sabbath rock hits. Besides, "Woodstock" obviously lends itself to a lighter treatment and Matthew's Southern Comfort's controlled, country treatment is ideally suited to the poignant lyrics.

LP TOKEN WINNER

I must admit I was amazed when the champion of bubblegum, Tamla and soul, Tony Blackburn, chose the disc as his formidably influential "record of the week," but full marks to him for a really worthwhile choice.

And anyone who knows anything of Ian Matthew's work with Fairport Convention and of his band's own two LPs would hesitate to use adjectives like "pathetic" in connection with Matthew's Southern Comfort's work. **FRANK WILSON, Trimdon Station, Co. Durham.**

THERE is only one word that could describe the new Tom Jones' album and that is — superb! Tom has got together one of the best selections of songs ever for this LP and his interpretation of each number is brilliant.

The LP is so well-balanced that it would be hard to pick a favourite, but I think "Brother Can You Soare A Dime" must stand as being one of Tom's greatest performances. On this album, Tom has managed to include soul-pop, beat and ballads, which is worth two pounds of anyone's money. Also the LP cover is gorgeous, but with Tom on it it couldn't be anything else, could it? **PAT SMITH, Portsmouth, Hants.**

WHY does such a good progressive group as Black Sabbath have to become the victim of fan worship? They are not out to become idols but to enjoy the work they do, make it enjoyable and expect to be appreciated for their music.

How can this be if fans just go to see them, touch them, or run off with some souvenir instead of going to appreciate them. It is a shame that their good talent and intentions are abused. — so stop it please, you "fans." **RICHARD FURMANSKI, Upper Norwood. S.E.19.**

Readers' letters should be sent to: Tony Bromley, New Musical Express, 112 Strand, London, W.C.2. Each week an LP record token will be awarded to the writer of the best letter.

● It was with sadness that I read the article on the Hollies turning progressive. Like many other fans I have been with them since the days of "Stay" in the beginning. As I do not like the "Sound Of The 70's" I'm afraid it is farewell to the Hollies for me and I am sure many other fans will agree with me. S. SIMPSON, Lonmax, Aberdeenshire.

● Just stop knocking Tony Blackburn! If people wouldn't be afraid to say what they really feel and not sheepishly say they like whatever is "in," I'm sure you would find a lot of real Tony Blackburn admirers.

I love progressive music and cringe at nearly everything he ever plays, and love John Peel's shows, but I listen to Tony's show every morning as I do believe he is really nice and sincere. Although the early 60's wasn't half as good as today, it seemed more open.

I admire Tony Blackburn very much for sticking to his beliefs and still remaining nice and sincere, and I'm sure that many other people do too. **MARGARET GOODWIN, Winchmore Hill, N.21.**

● I was not disappointed to read about the break-up of TOOMORROW. Surely the instigators of this group should have learnt a lesson from the last manufactured group, namely the Monkees. They managed to attain success for two years, but are now remembered as a bad joke.

The failure of the group's film can be attributed to the trite, childish nature of the topic — the space adventures of Toomorrow indeed! The only musical film which has succeeded recently is "Woodstock" because of its atmosphere of honesty and unpretentiousness.

I don't think record buyers will be fooled again by an artificially-created goup making the horribly obvious commercial music which characterised both of Toomorrow's flop singles. Most of the groups in the NME Top 30 have had to wait and work hard for their present success.

I hope that the failure of Toomorrow will dissuade any more rich film producers from assembling a pop music group with a specific aim of making money rather than creating their own original musical ideas. **DEREK HARVEY, Headington, Oxford.**

WHO'S WHERE

Week beginning Friday, Nov. 6

ONE NIGHTERS

SHIRLEY BASSEY: Royal Festival Hall (6); Bournemouth Winter Gardens (7); Liverpool Empire (8).
FREE: Southpier Portsmouth (6).
JACK BRUCE: Newcastle City Hall (6); Hull University (7); Caley Cinema Edinburgh (8); Birmingham Town Hall (10); California Ballroom, Dunstable (12).
TREMELOES: Bradford University (6).
STRAWBS: Newcastle University (6); Boston Gliderdrome (7).
PRETTY THINGS: Welwyn Garden City Community Centre (6).
LINDA HOYLE AND AFFINITY: Newcastle University (6).
BURNING RED IVANHOE: Croydon Star (6); Windsor College (7); Finchley Torrington (8); Warwick University (9); 100 Club, London (10); High Wycombe Town Hall (12).
DEEP PURPLE: Bournemouth Winter Garden (6); Dreamland, Margarte (7).
FLEETWOOD MAC: Leeds Polytechnic (6); Sheffield University (7); Margate Dreamland (8).
DON PARTRIDGE: Southsea Kembrell's (6).
AL STEWART: Bedford Corn Exchange (6); Nottingham University (7); Warwick University (8); York University (11).
FAIRPORT CONVENTION: Colston Hall, Bristol (7); De Montfort Hall, Leicester (8); Oxford Town Hall (9).
FOTHERINGAY: University of London (7); Coventry College of Education (12).
MATTHEW'S SOUTHERN COMFORT: Liverpool Stadium (7); Egham Royal Holloway College (8).
FAIRWEATHER: Sutton Coldfield Belfry (7).
BUDDY RICH: Birmingham Town Hall (7); Wakefield Theatre Club (10); Manchester Free Trade Hall (11); Hemel Hempstead Pavilion (12).
MUNGO JERRY: Leeds Town Hall (9).
T. REX: Bristol Colston Hall (9); Oxford Town Hall (12).
JACKSON HEIGHTS: London Marquee (10).
CLIFF RICHARD: Newcastle Odeon (11); Stockton ABC (12).
RALPH McTELL: Croydon Fairfield Hall (12).

CABARET

All from Monday, Nov. 9

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HOLLIES: One week Blackburn Cavendish.
MARK ALMOND: Three weeks Ronnie Scott's Club.

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THIS WEEK'S STAR VISITOR FOR THE ROYAL VARIETY SHOW . . .

ANDY WILLIAMS

is no longer publicity-shy as he talks to ANN MOSES about

Hate letters, frustrated 'love' fans, drugs, his marriage, disc-producing Johnnie Ray, comparing Bobby Kennedy & Nixon

ANN MOSES, editor of "Tiger Beat" magazine in Hollywood, chats with an informative ANDY WILLIAMS for NME.

ANDY WILLIAMS, who arrives in London this weekend for the Royal Variety Show on Monday, sank into the chair in front of his make-up table and breathed a sigh of relief. It was well past noon and his first break of a long day. We had just walked down from the upstairs control booth where Andy, as executive producer of "The Andy Williams Show," okayed his sixth production of the season.

Talking to me for this exclusive NME interview came as a welcome departure from the hussle just outside his dressing room door. Because I had just spent an hour watching Andy scrutinising every facet of his programme, his behind-the-scenes roles seemed a logical start for our interview:

NME: HOW MUCH DO YOU CONTRIBUTE TO THE CREATIVE PLANNING OF THE SHOW

ANDY: Well, not as much as I did last year. I'm busier this year with my other interests like the record company. (Andy owns Barnaby Records.) Now I just let my people do their job and mainly oversee their work.

The show itself is taking up less of my time than last year because it's much more spontaneous than before. We have less rehearsals now, because I feel if you rehearse too much, the sketch or dialogue just becomes too studied. So, all we're doing now is a dress rehearsal and then the taping.

NME: DO YOU HAVE AN IDEA OF YOUR AUDIENCE RANGE. COULD YOU DESCRIBE AN AVERAGE VIEWER?

ANDY: I've been told our show has a perfect demographics rating. Demographics measures not only what people are watching the show, but the ages of those people. I've been told we have our largest audience in the 18 to 40 age group, which is the busying age. We have a good following of 40-to-50-year-old viewers and also quite a few below 18.

NME: TO WHAT DEGREE DO YOU PAY ATTENTION TO THE MAIL YOU RECEIVE ON THE SHOW?

ANDY: It's hard to take most of the mail seriously, because more people write hate letters than good letters. I know I don't know anyone personally who writes in to television shows to say whether he or she did or didn't like the show.

Many people who write in are fanatically religious. They don't like it if we make fun in any way of a priest of a nun. They're very narrow-minded. Some people are fanatical about violence. Any fanatic would sooner write a negative letter than a lauditory one, so automatically we can't go by what they say.

NME: HAVE YOU EVER GONE AGAINST WHAT EITHER THE PUBLIC OR THE CRITICS WERE SAYING TO DO SOMETHING YOU REALLY BELIEVED IN?

ANDY: My show is an example! I made the decision that this was the type of show I wanted to do. In the beginning, when the series began again last year, I got letters from women who were fanatically in love with me, who told me I was betraying them by doing a young show. They said I was a family man and that I was deserting them.

We got a great deal of mail. They said I should be singing "Stardust" and not songs like "He Ain't Heavy, He's My Brother." They said my hair was too long and "What are you trying to be?" They also kept asking "Why don't you sing the songs you used to sing."

NME: DO YOU FEEL YOU LOST SOME OF YOUR FOLLOWING BY STICKING TO YOUR CONVICTIONS?

ANDY: Maybe I lost some, but I gained some new ones, too. The show was a big success. Some people were shocked that I had changed. What had happened is that I just didn't close my mind to all kinds of music. I like what I'm doing and that's what's important to me.

NME: HOW DID YOU FEEL ABOUT THE RECENT DEATHS OF JIMI HENDRIX AND JANIS JOPLIN?

ANDY: I didn't know them personally. They were both wonderful at what they were doing, but I didn't identify with them.

NME: DO YOU FEEL THAT SOME PERFORMERS TODAY TURN TO DRUGS DUE TO THE PRESSURES BROUGHT ON BY THIS BUSINESS OR DO YOU FEEL SHOW BUSINESS TENDS TO ATTRACT A MORE UNSTABLE SORT OF PERSON?

ANDY: I don't know anyone who uses hard drugs, so I wouldn't know how to answer your question. I don't know anyone personally who's a mainliner. I do know that marijuana is used all the time . . . and hash.

NME: THIS MORNING HAS BEEN QUITE HECTIC. WOULD YOU SAY THIS IS A TYPICAL DAY FOR YOU?

ANDY: It's normal for the two days we're working on the show. I record several times a year and that's even busier. Also, I've signed several people to my record label — my wife, Claudine Longet, Ken Berry, Johnnie Ray, who I think can have hits again, and Paul Anka.

I'm more involved with some artists than others record-wise. For instance, I take more of a personal interest in Claudine's recording sessions than I do in Paul Anka's. I'm very eager to get the right producer for Johnnie Ray. I really don't want to start producing myself, but if I can't find the right producer for him, I'll produce his album anyway.

I don't feel I want to produce singles right now, because you really have to know what you're doing. Singles are sold to the 11 to 20 age group and I'll let the market specialists pick them.

NME: A FEW MONTHS AGO YOU ANNOUNCED THAT YOU WOULD BE SEPARATING FROM YOUR WIFE AND POSSIBLY GETTING A DIVORCE. TODAY SHE IS HERE TAPING YOUR SHOW AS A GUEST AND THIS WEEKEND YOU WILL BE HER PARTNER AT HER TENNIS TOURNAMENT. DOES THIS MEAN YOU'RE RECONCILING?

ANDY. No. Claudine has a great new record out and she's doing it on my show to promote it.

We have some personal problems that have to be worked out and while that's going on we are separated, but we're not getting a divorce. I hope we'll be able to work them out so that we can get back together.

NME: DO YOU HAVE A CLEAR PICTURE OF WHAT YOU HOPE TO ACHIEVE CAREER-WISE?

ANDY: I'm happy with my career right now. I want to keep making records and continue with the TV show. I have my golf tournament each year in San Diego and I'm very interested in that. We've raised a lot of money for the Salk Institute.

NME: YOUR LIFE TODAY — IS IT PLEASANT OR DOES IT SOMETIMES GET ON YOUR NERVES?

ANDY: Of course it sometimes gets on my nerves, when I let little things get to me. But overall I'm very happy. I've done what I always dreamed of doing. I always wanted to travel, and I have travelled all over the world. I'm living the life today that I always hoped I could.

NME: YOU WERE A GREAT SUPPORTER AND A PERSONAL FRIEND TO BOBBY KENNEDY. IS THERE ANYONE ELSE THAT YOU FEEL YOU CAN GIVE THE LOYALTY YOU GAVE HIM AND IF NOT, WHAT ARE YOU LOOKING FOR?

ANDY: Bobby Kennedy was unique. He had everything going for him. It's hard to find a man today who's impossible to buy. But Bobby Kennedy had everything — money, prestige, power, fame, glory — and he wasn't impressed by all that or by Russian leaders. It takes a particular kind of situation where a young man could become President and be so versed.

Because of his father, each night at the dinner table the family would become involved in political and social conversation. Their home had a stream of brilliant dinner guests.

When you grow up with that and have such an active mind, and then have the opportunity at 40 to run for President and have all the wit and youth to appeal to the young people . . . well, that just doesn't happen very often.

Bobby had all those things going for him. I was attracted, like millions of others, and I wanted to work for him. He was not as interested in **being** President as he was in **becoming** President so he would have the power to do the things that needed to be done.

That's the big difference with President Nixon. Once he got there, his goal was over. He knew how to be President and his goal was to get there. Now, his goal has been fulfilled. Bobby Kennedy's goal was to do great things when he got there.

NME: BECAUSE I ONLY HAVE AN OPPORTUNITY TO SPEND A NUMBER OF HOURS WITH YOU, PERHAPS THERE'S SOMETHING YOU'D LIKE TO MENTION AS PART OF OUR INTERVIEW, SOMETHING THAT YOU FEEL STRONGLY ABOUT THAT I HAVEN'T BROUGHT UP?

ANDY: There is something I feel about and that's that we need to find somebody who will lead us now who doesn't care about the possibility of losing fans along the way.

The pollution is so bad that we'll all be living underground in a few years. People are dying of malnutrition, but nobody but the President can do anything about it, really.

It sounds terrible, but I don't know what I can do as an individual. I feel finding the right man is our last hope. Personally, I don't know what to do. I can help raise money to fight it, but it's like a drop in the bucket. We need someone — now!

WE'VE BLOWN GROUPS OFF THE STAGE

(Continued from page 17)

"There's a big difference between selling recordings and doing well 'live' and only if you're lucky will you do well both ways. Since 'Tears In The Wind' we've had two hits, they haven't been big smashes, but we can still outdraw loads of groups who have hit after hit.

"We've blown some of these groups like Marmalade off stage and we're not the cat's whiskers."

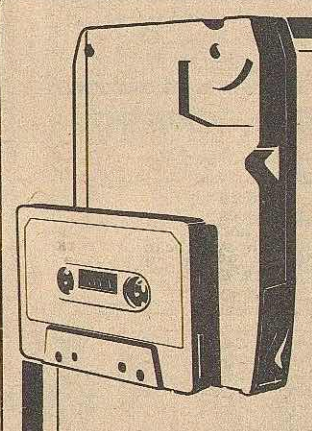
Stan is a very basic, down-to-earth person who enjoys nothing more than a night out with the lads. He gets on well with pretty well everyone he meets and doesn't see any reason for people to put on airs and graces. He doesn't often get annoyed but when he does, you know it.

One of the things that annoys him most are egocentrics.

"I've been going down to the Speakeasy for three yeors and I've learned that everyone is the same — we've all got two eyes and we all breathe and eat, so why do so many musicians have to be on their egos all the time?" he asked. "They have all this thing about what THEY do privately, that THEY'RE always eating microbiotic food, or THEY'RE a Zen Buddhist, or THEY'VE got elephant skin trousers, and you're supposed to agree with them.

"The music is what they should be interested in because they are musicians and if they're more concerned with other things they shouldn't be playing music. Half of them won't even talk to you, they're so big time. In America, I met some of the biggest stars in the world and they talk to you but over here stupid little groups often ignore you when you're on the same gig."

Finally exhausted, Stan suggested a visit to the Speakeasy. So off we trooped, me secretly hoping that we wouldn't run into any of the people he'd been having a go at. Fortunately we didn't or I might not still be here to report his views!



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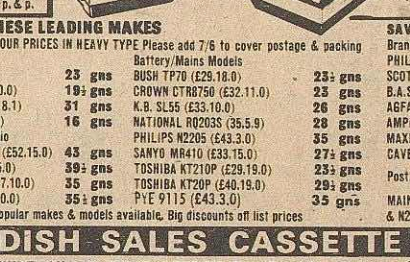
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TAIL-PIECES by the Alley Cat

RECORD for a one month season broken by **Cliff Richard** at Talk Of The Town . . . . In Washington, **President Richard Nixon** attending NBC-TV show including **Andy Williams,** the **Supremes, Bobbie Gentry, Dionne Warwick, Henry Mancini, Burl Ives, Pearl Bailey** and **Tennessee Ernie Ford** on November 26 . . . . Virtually certain **Elvis Presley** will win NME 1970 Points Championship . . . .

For sale of **Paul Anka's** music company to **Gordon Mills,** discussions continue . . . **Freda Payne** was considered as **Diana Ross'** replacement with **Supremes** . . . For his appearance with **Hermits** at Royal Variety Show, **Peter Noone** can thank **Michael Grade**. . . .

At last week's **Cassius Clay-Jerry Quarry** fight, U.S. National Anthem sung by **Curtis Mayfield** . . . At Sunday's christening of **Jess Conrad's** daughter Natalie, godparents are **Fiona (Mrs. Roy) Castle** and songwriter **Barry Mason** . . . . London Weekend's new **Kenny Everett** TV series an improvement . . . .

This Saturday, **Cliff Richard** discusses his future with **Ken Evans** on 208 . . . . Under consideration: **Edward Woodward** for leading role in **John Barry's** "Lolita" stage musical . . . . **Tony Blackburn** mainly responsible for **Anne Murray's** chart debut . . . .

Did you know **Raquel Welch** made her screen debut in **Elvis Presley's** "Roustabout"? . . . . This Sunday, **Ken Dodd** 38 . . . . Seats available for **Frank Sinatra's** first concert with **Bob Hope** at Royal Festival Hall . . . .

U.S. LP by **Priscilla,** guitarist-vocalist-wife of **Booker T.** . . . At times, doesn't current **Clarence Carter** hit remind you of **Richard Harris'** "MacArthur Park"? . . . Does **John Dunbar** call her **Marianne Unfaithfull?** . . .

Their next singles: **Three Dog Night** "One Man Band," **Aretha Franklin** "Border Song" (which **Elton John** composed), **Bob Dylan** "New Morning" and **Free** "Stealer" . . . Visiting New York: **George Harrison.** . . . How about **White Plains** hit retitled by **David Frost** and dedicated to **Diahann Caroll,** "Julia, Do You Love Me."

Belated praise for **Julie Rogers'** polished performance on **Leslie Crowther's** TV show . . . Flipside of **Billy Fury's** next single penned by **Buddy Holly** . . . Reports untrue: **Frank Sinatra's** "My Way" not a million-seller here. . . .

Once a **Harry Belafonte** million-seller, next **Rolf Harris** single "Mary's Boy Child" . . . **Kiki Dee** plans to revive **Mary Wells'** "My Guy" . . . U.S. group **Sea Train** waxed LP under **George Martin's** direction here. . . .

Eddy Arnold was first, but **Dean Martin** has also waxed current **Des O'Connor** hit . . . Did you know **Engelbert Humperdinck** is a good saxophonist? . . . Will **Melanie's** hit be retitled **"Ruby Murray"** in Ireland? . . .

U.S. book of **Hal David's** lyrics published . . . **Claudine Longet's** first single for **Andy Williams'** label, "Broomstick Cowboy" . . . **Nancy Sinatra's** music company suing **Mac Davis,** alleging contract breach . . .

Robin Ray perfect host if BBC-TV's **Billy Cotton Jnr** revives "Juke Box Jury" . . . **Jack Wild's** next LP includes **Joe Brown's** "Picture Of You," **Jack Smith's** "Lord Kitchener's Valet" and **Beatles'** "When I'm 64" . . . Will **Stevie Wonder** wax "The **Presley** Of You"? . . .

Is **Melanie** joining Paramount **label? . . . Mixtures'** version still outselling **Mungo Jerry's** hit in Australia. . . . Unlikely cover of **Hollies'** hit by **B. P. Arnold!** . . .

Next **Cliff Richard** LP includes his versions of **Marvin Gaye's** "Abraham, Martin and John," **Little Richard's** "The Girl Can't Help It" and **Cher's** "Bang Bang" . . . In cabaret, **Anthony Newley** currently presented by **Sammy Davis** at Hollywood's Now Grove . . . **Jack Jones, Al Martino** and **Jimmie Rodgers** all married to air-hostesses. . . .

In 1965, unknown **Freda Payne** played British cabaret dates. . . . **Aretha Franklin** aided by her sisters **Irma** and **Carolyn Franklin** at New York concerts. . . . **Rattles** could follow-up with **Brenda Lee's** "Let's Jump The Broomstick." . . .

Mickie Most's chart successes with **Julie Felix** could be making **Lulu** wonder . . . And your **Alley Cat** repeats again — **Tony Hatch** and **Petula Clark** need each other . . . **Elvis Presley** could honour **Tom Jones** and rename his home-town MAMphis! . . . .

U.S. hitmaker **Oliver** joins Liberty-U.A. label . . . **Zager** and **Evans** where are you? . . . **Claudine Longet** has recorded several **Bobby Goldsboro** compositions . . .

Likely U.S. hit for **Ringo Starr's** new L.P. . . . In cabaret, **Connie Francis** backed by **Danny Davis** and the **Nashville Brass** at Las Vegas . . . Does **Mary Hopkin** spell it **Llulu?!** . . .

"Paris Match" will profile **Twiggy** side-by-side with **Mama Cass Elliott!** . . . Leading new group: **Davy Jones.** . . . How about **Bobbie Gentry's** retitled version of **Poppy Family's** "Which Way You Goin' Billy Joe"?. . . .

Do you remember **Spike Jones?;** his son's new group is **Spike Jones Jnr** and his **Toonerville Trolley** . . . Forthcoming plans for **Bee Gees** revealed by **Robert Stigwood** seem over-ambitious . . . A **Tony Hatch** hit song long awaited . . .

Tenth anniversary of **Barron Knights** on November 5. . . . "Sex Machine" **James Brown** has married **Deidre Jenkins.** . . . For a future LP, **Alley Cat** suggests these titles for **Tony Jacklin's** consideration: "Sing Little Birdie," "Putt Your Head On My Shoulder" "Any Old Iron," "Ball Of Confusion," "Your Driving Me Crazy," "My Heart Belongs To Caddy," and "Tee For Two." . . .

At the Brazilian Song Festival, keen photographer **PAUL SIMON** (of Simon and Garfunkel) shares a joke with **AIR London** producer **PETER SULLIVAN,** of Tom Jones fame. Also looking very happy is **FRANCOISE HARDY,** the French star. (Dezo Hoffmann picture).

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SOMEBODY'S BEEN SLEEPING by 100 PROOF
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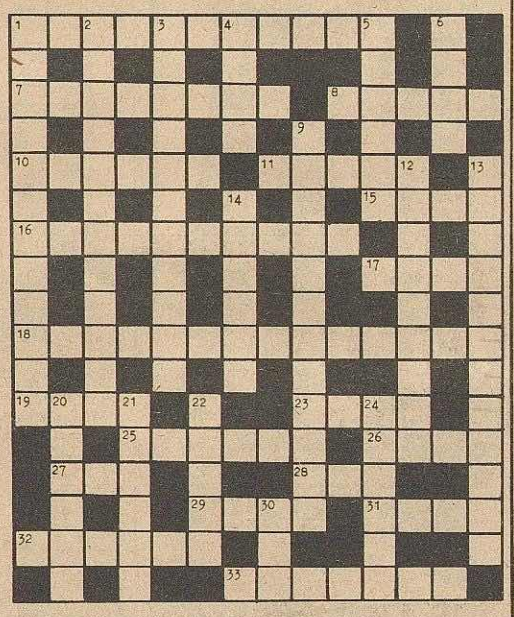
Not five striking dustmen, but the **BARRON KNIGHTS** rehearsing for their assault on Parliament on Thursday, November 5, which marked the 10th anniversary of their formation.

NEXT WEEK

MAGGIE BELL TALKS ABOUT JOE COCKER AND MAD DOGS !

NME POPWORD

Compiled by Julie Logan, Leytonstone, London



ACROSS

1 Writer / singer of "Fire And Rain" (5, 6)
7 As played by a Stone in the Bush! (3, 5)
8 Badfinger before they were Badfinger
10 Roger or Mrs!
11 and 17 Much-raved about young singer/songwriter
15 Every Which Way and Jackson Heights are two offshoots from it
16 Half soul partnership (4, 6)
17 See 11
18 One of pop's most famous couplings (6 8)
19 Recently a No 1 "lady"
23 Condition of the river to 16 across
25 Tempo
26 Had hit with song from "The Thomas Crown Affair"
27 What Rufus Thomas took a-walking
28 Jackson 5 hit
29 Record
31 and 33 They had love in their tummies!
32 Currently planning own record company
33 See 31

DOWN

1 Canadian lady songwriter/singer (4, 8)
2 Roger Cooke is her vocalising partner (8, 4)
3 "Suite: Judy Blue Eyes" is one of his songs (5, 5)
4 American folk star
5 Very early Cliff Richard hit (4, 2)
6 "I Heard It Through The Grapevine" singer
9 Now contain husband and wife (9, 3)
12 Half the "Deep Purple" hit team (4, 5)
13 One of "Cottonfields" group (6, 6)
14 Sings with 3 down, started with 22 down
20 "Space . . . . . " David Bowie
21 Offshoot group from Zombies
22 American country-rock band of long standing
24 The request every act hopes for
30 Instrument, in short

Answers next week and here is last week's solution

ANSWERS.—Across: 1 Freda Payne; 6 Don (Partridge); 8 "America"; 9 (Gordon) Waller; 12 Cilla Black; 13 Alan (Price); 14 Bassoon; 17 Linda; 18 "Eloise"; 20 (Mike) Raven; 21 Ashton; 22 War; 24 E.M.I.; 26 (Otis) Redding; 29 Yes; 31 Led (Zeppelin); 32 Norman (Greenbaum); 33 Pearl; 34 (Viv) Stanshall. **Down:** 1 Francoise Hardy; 2 Everly Brothers; 3 Animals; 4 Ava (Gardner); 5 New; 6 Del Shannon; 7 Nerve; 10 (Paul) Anka; 11 Savoy Brown; 15 Sue; 16 Jacqui (McShee); 17 Lover; 19 Shondells; 23 Agents; 25 (John) Mayall; 27 India; 28 Norma; 30 Eden (Kane).

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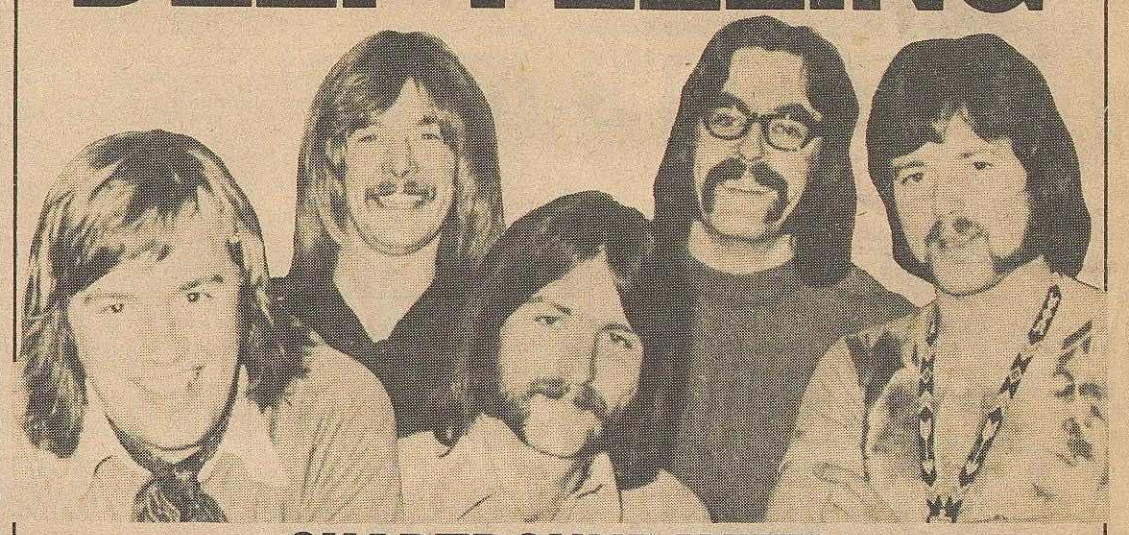

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